

United States Department of the Interior
National Park Service

SENT TO D.C.

12-1-2000

**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name **GRACELAND CEMETERY**

other names/site number **GRACELAND CEMETERY & CREMATORIUM**
(current legal name)

2. Location

street & number **4001 North Clark Street** _____ Not for publication

city or town **Chicago** _____ vicinity

state **Illinois** code **IL** county **Cook** code **031** zip code **60613**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets _____ does not meet the National Register Criteria. I recommend that this property be considered significant nationally _____ statewide _____ locally. (____ See continuation sheet for additional comments.)

William L. White / S/H/00

11-22-00

Signature of certifying official

Date

Illinois Historic Preservation Agency

State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. (____ See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

American Indian Tribe

4. National Park Service Certification

I, hereby certify that this property is:

Signature of the Keeper

Date of Action

entered in the National Register

See continuation sheet.

determined eligible for the
National Register

See continuation sheet.

determined not eligible for the
National Register

removed from the National Register

other (explain):

5. Classification

Ownership of Property

(Check as many boxes as apply)

private

public-local

public-State

public-Federal

Category of Property

(Check only one box)

building(s)

district

site

___ structure

___ object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing
<u> 3 </u>	<u> 2 </u> buildings
<u> 1 </u>	<u> 0 </u> sites
<u> 1 </u>	<u> 1 </u> structures
<u> </u>	<u> </u> objects
<u> 5 </u>	<u> 3 </u> Total

Number of contributing resources previously listed in the National Register 1

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

N/A

6. Function or Use

Historic Functions (Enter categories from instructions)

FUNERARY/Cemetery

FUNERARY/Mortuary

Current Functions (Enter categories from instructions)

FUNERARY/Cemetery

FUNERARY/Mortuary

7. Description

Architectural Classification

(Enter categories from instructions)

1. Chicago
2. Art Nouveau
3. Late 19th and 20th Century Revivals

Materials (Enter categories from instructions)

Foundation Stone

Roof Terra Cotta

Walls Stone

other Metal

Narrative Description (Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria (Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations (Mark "X" in all the boxes that apply.)

- A owned by a religious institution or used for religious purposes.

- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance (Enter categories from instructions)

Landscape Architecture, Architecture and Art

Period of Significance

Significant Dates

Landscape Architecture: 1860 - 1950

1860 Dedication & Saunders/Nelson Design

Architecture: 1886 - 1934

ca. 1870 H.W.S. Cleveland design expansion

Art: 1860 - 1950

1878 William Le Baron Jenney expansion /
Rascher Map

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Bock, Richard W.

Sculptor

Faggi, Alfeo

Sculptor

French, Daniel Chester

Sculptor

Gagel, A.

Sculptor

Gunelle, L.

Sculptor

Hering, Henry

Sculptor

Jaegers, Albert

Sculptor

Judson, Sylvia Shaw

Sculptor

Taft, Lorado Zadoc

Sculptor

American White Bronze Co.,

Monument Company

J. G. Batterson (Hartford, CT)

Monument Company

Chas G. Blake

Monument Company

Chas H. Gall & Co.

Monument Company

Gast Monuments, Inc.

Monument Company

Hooper & Co.	Monument Company
J. Pajeau & Sons	Monument Company
Schuyler, Parsons, Landon (CT)	Monument Company
Sears, Roebuck & Co.	Monument Distributor
Cole, John	Engineer
Hooper Engineers	Engineer
Jenney, William L. Baron	Engineer/Landscape Gardener
Saunders, William	Engineer/Landscape Gardener
Cleveland, H. W. S.	Landscape Gardener
Nelson, Swain	Landscape Gardener
Simonds, Ossian Cole (O.C.)	Landscape Gardener/Engineer
O.C. Simonds & Co.	Landscape Gardeners
Ashley, Hughes, Good & Assoc., Inc.	Landscape Architects
Simonds-West-Blair	Landscape Architects
Annette Hoyt Flanders	Landscape Architect
Root & Hollister	Landscape Architects
H.T. Meinersman Co.	Landscape Architects
Wolff, Clements & Associates	Landscape Architects
Hettler, Mrs. Herman H.	Landscape Designer
Holabird & Simonds	Architects
Holabird, Simonds & Roche	Architects
Holabird & Roche	Architects
David Adler	Architect
Adler & Sullivan	Architects
Bacon, Henry	Architect
Beman, Solon S.	Architect
Blumenthal	Architect
D.H. Binham & Co.	Architects
Atwood, Charles	Architect
Dean & Dean	Architects
Eifler & Associates	Architects
Graham, Anderson, Probst & White	Architects
Hill & Woltersdorf Architects	Architects
Huehl & Schmid	Architects
Kenny, Lawrence	Architect
Lohan, Dirk	Architect
McKim, Mead & White	Architects
Mundie & Jensen	Architects
Platt, Charles	Architect
Pope, John Russell	Architect
Price, Hugh	Architect
Prile, Hugh A.	Architect
Schmidt, Richard E.	Architect
Schmidt, Garden & Martin	Architects
Shaw, Howard Van Doren	Architect
Shock, Frederick R.	Architect
Snuth, Alfred	Architect
Tallmadge, Thomas Eddy	Architect
Vinci, John	Architect
Weber, Peter J.	Architect
American Art Bronze Foundry	Foundry

American Bronze:	Foundry
American White Bronze:	Foundry
Jules Berchem	Foundry
Monumental Bronze Company, (CT)	Foundry
White Bronze, Bridgeport, Conn.	Foundry
John Williams, Inc. (NY)	Foundry
Yale & Town Manufacturing Company;	Foundry

Narrative Statement of Significance (Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS)

preliminary determination of individual listing (36 CFR 67) has been requested.

previously listed in the National Register

previously determined eligible by the National Register

designated a National Historic Landmark

recorded by Historic American Buildings Survey # _____

recorded by Historic American Engineering Record # _____

The Getty Tomb (mausoleum) was placed on the National Register of Historic Places on February 15, 1974.¹
The Getty Tomb was designated a Chicago Landmark by the City Council of Chicago on March 10, 1971.²

Both the Getty Tomb and Martin Ryerson Tomb were included in HABS Surveys. The Martin Ryerson Tomb was documented with a HABS form in 1960, while the Getty Tomb was included in the IIABS Chicago Project II, 1964 with six exterior photos and four data pages.³ The National Park Service, American Monuments and Outdoor Sculpture Database, IL 5004, 1989 includes the Marshall Field Monument.⁴ Original

¹ Doviilas, Henry A. for the Commission on Chicago Historical and Architectural Landmarks. *Getty Tomb National Register of Historic Places Nomination Form*. July 17, 1973, and Notification Letter from Anthony T. Dean, State Historic Preservation Officer, to the Trustees of the Graceland Cemetery Improvement Fund. Undated. Ca. 1974.

² Doviilas, Henry A. for the Commission on Chicago Historical and Architectural Landmarks. *Getty Tomb National Register of Historic Places Nomination Form*. July 17, 1973.

³ Rudd, J. William. (Compiler) *Historic American Buildings Survey: Chicago & Nearby Illinois Areas*. (Compiled and edited by the Historic American Buildings Survey, Eastern Office Design & Construction, National Park Service, Department of the Interior). Park Forest, IL: The Prairie School Press, 1966. pp. 12, 28, 50.

⁴ Courtesy of Susan Raposa, Smithsonian Institution, Research & Scholars Center, Inventories of American Painting & Sculpture, National Museum of American Art.

data sources on the Marshall Field Monument, "Memory", are included within the Daniel Chester French Collections at the Library of Congress.

Primary Location of Additional Data

- State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other

Name of repository Trustees of the Graceland Cemetery Improvement Fund Staff of Graceland Cemetery & Crematorium	Robert D. Isham, Jr. John K. Notz, Jr. James Signoretti Peter Olsen Dorothy (Aki) Lew Donna J. Hamill
Eifler & Associates, Architects (Working Drawings, Graceland Cemetery Restoration)	John Eifler
Wolff, Clements & Associates, Ltd. Landscape Architects (Working Drawings, Graceland Cemetery Restoration)	Ted Wolff
Chicago Architecture Foundation (Lanigan has a private Landscape & Graceland Collection) Barbara Lanicot	Diane Lanigan
Chicago Historical Society (Graceland Collection; Holabird & Roche Collections; Simonds Manuscripts, et al.)	Tim Samuelson Kyre Valtair
Art Institute of Chicago (Burnham & Rycerson Libraries, Henry Field Memorial Collection, Barbizon Galleries) and School of the Art Institute of Chicago (John M. Flaxman Library and HABS/HAER drawings)	Christine J. Happ Donna M. Weiss Jennifer Fahlen Michele Stachnik
Newberry Library (Bryan Lathrop's Personal Library)	Robert Karrow Julie Cobb Aaron Fagan Kristina Waldron Robin Grey
University of Wisconsin, Madison (Geiger also has a private O.C. Simonds Collection)	William H. Tishler Barbara Geiger

University of Illinois at Chicago History of Architecture & Art	Robin Grey Robert Bruegmann Jay W. Wornack
University of Michigan, Ann Arbor School of Natural Resources & Environment Bentley Historical Library & Departmental Libraries	Robert E. Grese Nancy Bartlett
Cornell University Libraries, Carl A. Kroch Library Dept. of Manuscripts and University Archives Patrons of Husbandry: National Grange. (William Saunders Collection)	Elaine Engst Patrick J. Stevens
Private O.C. Simonds Collection, Pier Cove, Michigan (including O.C. Simonds' personal library)	Roberta Simonds Richard Simonds Robert C. Simonds Jody Simonds
Private Cemetery Collection, Chicago	Helen Sclair
Chicago Public Library System (Harold Washington Library & Conrad Sulzer Regional Library, Ravenswood/Lake View Community Collection and John & Mary Hollen Chicago Collection)	Laura G. Morgan Glen Humphries
Commission on Chicago Landmarks (Chicago Rural Cemetery Collection) (Private Chicago & Louis Sullivan Collection - Tim Samuelson) (Photos courtesy of Commission & Bob Thall)	Meredith Taussig Tim Samuelson Robert Thall
Bauer Latoza Studio (Lorado Taft Collection)	William Latoza
DLK Architects (Lorado Taft Collection)	Elizabeth Rutherford Trail
The Catalog of Landscape Records in the United States at Wave Hill	Chris Panos
Morton Arboretum, Lisle Sterling Morton Library (O.C. Simonds Collection)	Dr. Michael Stieber Carol Doty
USDA, National Agricultural Library (William Saunders Collection)	Wayne Olson
Smithsonian Institution, Research & Scholars Center Inventories of American Painting & Sculpture	Susan Raposa

American Academy of Arts & Letters

Kathy Kienholz

National Museum of American Art

Archives of American Art

Save Outdoor Sculpture, Illinois, Chicago Survey, 1992.

Index of American Sculpture,
University of Delaware, 1985.

National Park Service,
American Monuments and Outdoor Sculpture Database, IL 5004, 1989.

Library of Congress
(Daniel Chester French Collection)

York Harbor Historical Society, York Harbor, Maine
(Bryan Lathrop Collection)

Columbia University, NY
Avery Library (Original sketches of Louis Sullivan's Getty Mausoleum)

10. Geographical Data

Acreage of Property 119 acres

UTM References (Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing	Zone	Easting	Northing	
1	16	<u>444810</u>	<u>4645525</u>	3	<u>16</u>	<u>445560</u>	<u>4644730</u>
2	<u>16</u>	<u>445540</u>	<u>4645530</u>	4	<u>16</u>	<u>444120</u>	<u>4644720</u>

___ See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

II. Form Prepared By

name/title Charles D. Kiefer, Rolf Achilles and Neal A. Vogel

organization Legacy Historic Preservation Planning Services

date 06/18/2000

street & number 4421 North Sacramento

telephone (773) 588-6318

city or town Chicago

state IL

zip code 60625-3827

Additional Documentation

Submit the following items with the completed form:
(Continuation Sheets)

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items (Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name Trustees of the Graceland Cemetery Improvement Fund

street & number 4001 North Clark Street

telephone (773) 525-1105

city or town Chicago

state IL

zip code 60613

National Register of Historic Places
Continuation Sheet

Section number 7 Page 1

GRACELAND CEMETERY

Describe Present and Historic Physical Appearance.

Graceland Cemetery & Crematorium (Graceland) is a privately owned cemetery of 119 acres in Chicago's Uptown neighborhood. Graceland Cemetery is an exceptional landscape of both the rural and American landscape lawn types. The landscape is interspersed with outstanding monuments, which exemplify the finest in late nineteenth and early twentieth century art, architecture and craftsmanship. Graceland's physical landscape and monuments are a reflection of Chicago's preeminence in design during the late 19th and 20th centuries. The cemetery's buildings, structures and landscapes are an important physical expression of the rural cemetery movement, public monument movement and the Chicago Renaissance.

Graceland Cemetery was modeled after the nation's earliest significant rural cemeteries, namely Mount Auburn (1830) in Cambridge, Massachusetts; Laurel Hill (1836) in Philadelphia; Green-Wood (1839) in Brooklyn, New York and Spring Grove (1845) in Cincinnati, Ohio.

The Graceland Cemetery nomination encompasses all of the cemetery landscape, roads, monuments, and walls. Lake Willowmere and the rolling terrain, which comprise the cemetery, are completely enclosed by brick and concrete walls and fences. This includes the southern section designed and implemented by Swan Nelson in 1860 under the counsel of William Saunders, the northern section designed by Horace William Shaler Cleveland circa 1870 and eastern expansion designed and implemented by William LeBaron Jenney and Cassian Cole Simonds beginning in 1878. Simonds was actively involved in Graceland's gardening, design and

Nationally prominent scholar Walter L. Creese states: "With the possible exception of those of Mount Auburn, Graceland's sculpture, architecture, landscape, architecture and engineering have the greatest national significance" in his book *The Towning of the American Landscape: Eight Great Spaces and Their Buildings, Graceland Cemetery and the Landscaped Lawn*. Princeton: Princeton University Press, 1985, pp. 907.

and

Norman T. Newton, noted American landscape scholar states: "Cassian Cole Simonds...became superintendent and landscape architect of Chicago's Graceland Cemetery, which he developed into one of the most remarkable park-like cemeteries of the Western world." *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA & London: President & Fellows of Harvard University Press, The Belknap Press of Harvard University Press, 1971. pp. 390, 391.

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GRACELAND CEMETERY

administration until 1931. The cemetery's exceptional landscape gardening and planning during these periods form the basis for the site's national significance. This National Register nomination stresses the history of Graceland's historic landscape as expressed through landscape architecture, architecture and art. Though numerous nationally and locally significant designers contributed, the distinguished character of the cemetery is attributed to the vision of the cemetery's founder, Thomas Bryan, Graceland's third President, Bryan Lathrop, and landscape gardener, cemetery superintendent and trustee, O.C. Simonds.

GEOLOGY

Geologically, Graceland Cemetery is sited on the Graceland spit, the largest spit of the historic Lake Chicago in the region.¹ A spit is a narrow point of land or shoal extending from the shore into a body of water, typically a long sand bar forming a beach. The Graceland spit was formed during the retreat of the continental glaciers approximately 8,000 years ago. The spit is 12 miles long and nearly 1.5 miles wide at its broadest point, at Irving Park Road. This was a result of Pleistocene glacial action, during the Toleston Level of Lake Chicago (now Lake Michigan), when lake levels were approximately 20 feet above current lake levels.

In 1860, Graceland Cemetery's founders verified the cemetery's elevation: "the minimum height to be 17 feet, and the maximum height to be 26 feet above the present stage of water in Lake Michigan; most of the ground being over 20 feet above, which is four times the usual depth of graves."² The highest portion of the cemetery's property is on the western elevation, which gradually slopes downward to the east, with softly rolling terrain throughout. Graceland's land is elevated above the plain of Chicago, with sandy soil providing good drainage and easy digging. Graceland Cemetery is sited on one of the most advantageous sites for cemetery development in the Chicago region.³ Critical to the cemetery's successful design as a rural cemetery was its location on the Graceland spit. Several cemeteries are located on the spit, including St. Boniface Cemetery, Wunder's Cemetery and the Hebrew Benevolent Association Cemeteries.

¹ Bretz, J. Harlan. *Bulletin #65. Part II. Geology of the Chicago Region: Part II - The Pleistocene*. Urbana, IL: State of Illinois, 1955. p. 123.

² Samuel S. Greeley and Edmund Bixby of Bixby & Greeley, Surveyors. Graceland Cemetery Dedication Brochure, August 30th, 1860. Source: Chicago Historical Society Prints & Photographs Department.

³ Pattison, William D. *Land for the Dead of Chicago*. A dissertation submitted to the faculty of the division of social sciences in candidacy for the degree of Master of Arts, Department of Geography. Chicago, IL: The University of Chicago, 1952. pp. 49, 50, 53. Graceland, Wunder's, St. Boniface, and Hebrew Benevolent Society cemeteries were all developed on this beach ridge.

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GRACELAND CEMETERY

CONTEXT

The cemetery forms the largest portion of a group of three cemeteries in Chicago, with Winder's Cemetery and the Hebrew Benevolent Association Cemeteries directly across Irving Park Road on the south. St. Boniface Cemetery lies on the same ridge one-half mile to the north. Roschill Cemetery, a rural cemetery developed during the same period lies approximately two miles north of Graceland. Graceland Cemetery defines the boundaries of many adjacent urban neighborhoods, such as Graceland West, Sheridan Park, Buena Park, Lake View, Uptown and East Ravenswood. The neighborhoods of Buena Park and Ravenswood, directly to the east and northwest of the cemetery, are National Register Historic Districts. They are recorded as the Buena Park Historic District and the East Ravenswood Historic District. The Chicago Landmark District and National Register Historic District, Alta Vista Terrace is also a short distance southeast of the cemetery. Several roads begin or conclude at the walls of the cemetery including Beacon (1338 west), Berceau (4200 north), Dover (1400 west), Buena Terrace (4200 north) Southport (1400 west) and Warner (4132 north). The community is mixed residential and commercial.

GENERAL DESCRIPTION

Graceland Cemetery is located five miles north of the city of Chicago's central meridian and approximately one mile west of Lake Michigan and Lake Shore Drive (U.S. Route 41). Now well within the city of Chicago, at its dedication, the cemetery was promoted as being only two miles north of the city limits. Three main streets and a park border Graceland Cemetery: Clark Street (west), Irving Park Road (south), Montrose Avenue (north) and Challenger Park (east).

Graceland Cemetery is a pentagon in form, due to Clark Street's subtle shift in axis on the cemetery's western perimeter. The cemetery's main entrance is located at the intersection of Irving Park Road and Clark Street in the cemetery's southwest corner. The entranceway and walls are a contributing structure. The entrance is accented by two monumental red Waupaca granite gateway pillars and ornamental cast iron gates designed by Holabird & Roche in 1896, which adjoin the brick walls that define the cemetery site. Pedestrian gates are located on either side of the cemetery's main gate. The entrance is designed to complement the adjacent cemetery buildings. The gates were recast in 1997 under the direction of John Eidler & Associates. The enclosure of the cemetery with brick and concrete walls and fences also occurred during the historic period and are thus contributing, though many have been rebuilt and expanded over time.

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GRACELAND CEMETERY

A red face brick wall with terra cotta coping and a cast stone foundation forms the western wall; a red face brick wall with Indiana limestone coping forms the northern wall; the northern section of the east wall is composed of coursed fieldstone on the interior, which is covered by a corrugated sheet metal fence on the exterior; the southern section of the east wall is composed of pre-cast stone panels; the south wall is composed of a red brick wall with Indiana limestone coping stones and a cast stone foundation. The brick walls are buttressed at even intervals and tiered according to the elevation of the landscape, which varies significantly on the north, south and east boundaries. Barbed wire set on a triangular metal frame tops the walls.

The cemetery's acreage has changed over the years, primarily during the second half of the 19th century. In 1860, Thomas Barbour Bryan and several partners purchased Graceland's original parcel of 86 acres from the heirs of Justin Butterfield in the Town of Ridgeville. Approximately 50 acres were originally laid out for burial in Sections A through L, while another 36 acres on the cemetery's north end were set aside for parklands. Swain Nelson laid out these lands with the guidance of William Saunders, beginning in April 1860. In 1861, 45 acres west of Clark Street were acquired, followed by 35 acres east of Clark Street and the cemetery's original boundaries in 1864. In 1867, 109 acres north of Montrose Avenue were procured. By 1870, the Graceland Cemetery Company's Board of Managers claimed they had acquired more than 300 acres.

The cemetery's state charter of 1861 permitted further expansion to 500 acres. However, the newly incorporated Township of Lakeview opposed Graceland's growth. The Township passed an amendment to the Township's charter in 1867, which limited the growth of area cemeteries. They sought to limit Graceland's size to its original 86 acres. In 1879, after years of legal debate, the Graceland Cemetery Company compromised with the Town of Lake View. The Cemetery Company agreed to its current enclosed boundaries of 119 acres, along with an adjacent parcel west of Clark Street used for housing grounds personnel and maintenance equipment. The Company agreed to donate or sell approximately 125 acres and acquire roughly 20 acres in the east-central portion of the cemetery's current enclosed boundaries.

The piers at the cemetery entrance contain simple bronze signs "Graceland Cemetery - Crematory". Small circular concrete markers flush with the soil delineate the boundaries of family plots throughout the cemetery. The grounds contain decorative metal signage delineating sections and cemetery rules, installed in 2000. The majority of the signs are multicolored ovals above a black metalwork post with ornamental scrollwork. Bright yellow lettering with the words "Graceland" are located above spring green tracery with orange sunbursts above an evergreen field. The orange sunrise frames a yellow 1860, above the designation of the sign, "Visitor Parking" or a

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specific avenue. An orange sunset with spring green tracery is located below. A large rectangular sign delineating the rules and hours of the cemetery is located at the front of the cemetery entrance drive.

The cemetery has no lighting and no benches among the graves. Historic photographs show ornate iron chairs and benches among the graves. Today, excetra monuments are the primary benches among graves. The Field family plot has two stone benches integrated into its assemblage. Metal chairs and benches are not present at gravesites. Though, three modern metal and concrete benches are located on the east facade of the administration building, along the parking lot. A red granite planter, matching the cemetery buildings, is located in the roadway at the intersection of Main and Center Avenues.

The natural topography of the site influenced its selection as a cemetery site. Conrad Sulzer, Lake View Township's first settler, found heavily wooded terrain when he first saw the plot of land that he purchased from William B. Ogden.

"On the east side of the Green Bay Road (now Clark Street), Sulzer built a two-story farmhouse facing the lake and planted a windbreak of willow trees to protect gardens and orchards he planned for the future. Then he set about the back-breaking task of clearing by hand acres of land of dense trees with only the help of farm animals."

Sulzer's farmhouse was located in what is now Section R of Graceland Cemetery, part of a larger 100-acre tract.* A marker designates the location. In 1860, William Saunders wrote Thomas Barbour Bryan:

"I unhesitatingly state that I consider it unequalled for purpose of a cemetery, by any grounds within the same distance of Chicago, so far as I have seen. It possesses every requisite so far as accessibility, configuration of surface, elevation, and existing vegetation are of importance. This applies more particularly to that portion of the property lying eastward of the public

* Bjorklund, Richard. *Pioneer Settler Conrad Sulzer*. Chicago: Ravenswood-Lake View Historical Association, circa 1990 p. 3. Sulzer is buried in Section A of Graceland Cemetery.

* In 1860, Frederick Sulzer, his son, established the Sulzer plant and tree nursery on the site across from Graceland on Clark Street, south of Montrose. By 1870 a florist shop was added. Source: Bjorklund, Richard. *Pioneer Settler Conrad Sulzer*. Chicago: Ravenswood-Lake View Historical Association, circa 1990 pp. 6 and 8.

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road.... Your grounds prevail in that expression which is usually termed park-like, suggestive of rural, domestic homes, qualities which, of course, increase rather than diminish its adaptability to cemetery purposes, which would undoubtedly be the best disposal of the property, provided that adjoining property was so appropriated... I am very well convinced that the above properties would form a cemetery, that could not be excelled for natural beauty, by any grounds within the same range of the city."

Graceland's published charter of 1861 states: "The natural topography of the grounds is admitted by all to be peculiarly beautiful—the gentle undulations, and the grove over the entire subdivision, having suggested the name of "Graceland." The winding road layout is sensitively adapted to the topography of Graceland's site. Originally clay and gravel, the cemetery's roads are now paved with asphalt. The entrance drive and roads were widened during the cemetery's historic period. Looping roads are designated as Avenues with geographic and arboreal names: Broad, Cedar, Dell, Centre, Evergreen, Fairview, Glendale, Graceland, Greenwood, Highland, Lake, Lotus, Main, Maple, Northern, Ridgeland, Western, Wildwood and Woodlawn. The cemetery's main entrance road is Main Avenue. During the late nineteenth and early twentieth centuries, Broad Avenue and the Tanglewood path served as major entrances and pathways for visitors arriving via train and from the east; this entrance has been entirely walled off. An elaborate, formal carriage entrance and driveway remain outside the cemetery's east wall. Several miles of continuous, paved, curvilinear roads create distinct burial sections.

The Tanglewood path is the cemetery's principal north-south divide along with portions of Centre and Greenwood Avenue. The primary east-west divide includes portions of Centre, Fairview and Dell Avenues. Graceland Cemetery has an extensive path system to walk among the gravesites. Though planned and clearly delineated in the layout of monuments, they are integrated into the larger lawn. Narrow carriage paths were also included in the site plan, such as the Tanglewood and Berry paths, which were integrated into the lawn. A carriage path in section D is integrated into the road system and joins to Highland Avenue and Centre Avenue.

¹ Saunders, William. *Letter to Thomas Barbour Bryan*. April 4, 1860. Courtesy: Cornell University, Ithaca, NY, Rare and Manuscript Collections, Patrons of Husbandry, National Grange Collection. Carl A. Kroeh Library. Special thanks to Patrick J. Stevens, curator, Cornell University Library and to Robert Karrow of the Newberry Library.

² *Charter of the Graceland Cemetery. (Approved February 22, 1861.) with the Rules and Regulations of the Company.* Chicago: James Barnett, Book and Job Printer, 1861.

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Three naming systems are used for burial sections, letters (A-T), blocks for single graves (A-F, and I-28) and names: Bellevue Section, Edgewood Section, Eastwood Section, Evergreen Section, Fairlawn Section, Hazelmere Section, The Knolls, Lakeside Section, Maplewood Section, Ridgeland Section, Thorndale Section, Vault Section* and Willowmere Section. Small sub-sections for cremated remains are located throughout the cemetery. Their markers are typically smaller and narrowly spaced within the landscape. Several of these plots are located directly west of the chapel and columbarium. Blocks with letter designations are strictly for babies and often do not have headstones associated with them. Most of the baby blocks are sub-sections of numeric blocks located in the northeast and southeast corners. Graecland's burial plots conform to the site's contours and road system.

In the year 2000, the cemetery has approximately 170,000 burials and cremations combined, while in 1950 the number was approximately 130,000. Of the 170,000 burials and cremations, approximately 54,000 of them are cremations, though not all of these remains are buried at Graecland. Today, more than 120,000 people are buried at Graecland Cemetery.

Graecland Cemetery has an extensive underground drainage and irrigation system to water the cemetery's extensive lawns. Water naturally drains west to east, as the cemetery's western region is elevated on a ridge, dropping to the east. Much of the water is directed to Lake Willowmere. An earthen ramp in the Bellevue section directs water to Lake Willowmere. Drainage to Lake Willowmere can be regulated through the pump house in the Evergreen Section. Supplemental drainage was provided to Lake Michigan through underground sewers along Montrose Avenue. William LeBaron Jenney designed Lake Willowmere, the Hazelmere and Lotus ponds and much of the cemetery's drainage system from 1878-1880. Later changes to the site's drainage were made under the stewardship of O.C. Simonds. The Lotus pond was located in the cemetery's southwest corner between approximately 1880 and 1897. Between 1880 and the mid-twentieth century, water also drained to Hazelmere pond in the cemetery's east central section. Today, the Tanglewood path is the cemetery's principal north-south drainage divide along with portions of Centre and Greenwood Avenue. Land along the cemetery's eastern perimeter wall is sloped to the west.

In addition to Lake Willowmere, the cemetery has several water features. The columbarium contains a circular pool with a fountain in the center. The Frank Walker Teeple (1859-1919) monument, a small gray granite bowl, directly across from the chapel on Greenwood Avenue,

*The Vault Section is considered to be part of Section G.

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contains a small outlet, from which water flows down the hillside to a drain in the roadway below. The Field monument contains a formal rectangular pool, part of a formal composition fronting the statue "Memory".

Limestone, sandstone and granite curbing is present in the cemetery's western region, (primarily Sections A-R, excluding Section O) but is not a dominant feature, as it is interspersed throughout these western lands. Originally, plots typically had a single row of curbing around each of the four sides of a family plot, with an entrance step along the road. From the cemetery's founding, the installation of curbing was discouraged by the cemetery administration. Much of the curbing in the cemetery was removed during the cemetery's historic period in response to the values espoused by Adolph Strauch in the American Lawn Plan. This aesthetic enhanced the open character of Graceland's landscape. Today, the simplest form of curbing is as a single entrance step to a family lot. The most elaborate expression of curbing is a double row of curbing surrounding the perimeter of a family lot, forming a moat. Fencing is not found among the burial plots.

Hedging or perimeter plantings are extensively used throughout Graceland's grounds to define and enhance family plots, most prominently in the cemetery's northeastern region. The Ridgeland, O, Willowmere, Thorndale, Bellevue, Lakeside, Fairlawn and Edgewood Sections display the most complex landscape features. Elaborate perennial plantings are used to define borders and enhance the aesthetic of family plots. Ground cover, shrubs, trees and flowers are integrated and layered, adding depth to the landscape and creating a varied and flowing perspective. This expression of landscape design has been compared to painting the landscape with color. Both formal, axial perspectives are used and asymmetrical flowing landscape plans, though asymmetrical plans are the most common. These areas most clearly reflect the vision of Bryan Lathrop and O.C. Simonds.

Three major landscapes define the site. The western region is defined by a landscape of stone monuments, the southeastern region is distinguished by a canopy of trees over an open lawn, while the north central region is characterized by a melding of landscape and monuments through an extensive use of ground cover. The western region is a highly significant example of the early rural cemetery movement, while the southeastern and north central regions are a nationally significant example of the American Landscape Lawn Plan.

Graceland Cemetery's western region is a densely populated landscape of elevated monuments on lawns mingled with trees and other plants, in Section A through S, including much of the Bellevue Section (Section O is not included in this landscape). Tumuli, vertical obelisks, markers, monuments and stone coping are the dominant elements of the built environment in this

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landscape. Internal grassy footpaths define a separate internal circulation system within each section. Irregular shapes define each of the sections. Narrow carriage paths are also present, as in Section D. This is characteristic of the early rural cemetery movement and was the first portion of the site developed.

The cemetery's southeast region in Blocks 1-14, 25 and 26 appears as a woodland landscape above an open lawn, one of the characteristic features of the American Lawn Plan. The vast majority of markers are flush with the earth, so that the canopy of trees and lawn dominate the landscape. Broadly spaced mausoleums along the western perimeter of the Knolls Section frame the landscape and provide an ornate perimeter wall, separating the plain from the surrounding monuments. In dramatic contrast to its visual appearance, the Blocks Section in the southeast corner is one of the most densely populated burial areas in the cemetery, containing single graves. This section is a precursor to contemporary cemeteries, which follow the Memorial Park Plan. Single graves with flat markers are also located within Blocks 15 through 24 in the cemetery's northeast corner and in the center of the Edgewood Section. The Maplewood and Eastwood Section also maintain the flat markers, but contain family gravesites.¹⁰

Graceland Cemetery's north central region is defined by dramatic vistas, extensive groundcover, and substantial setbacks, which frame ornate sculptural monuments and mausoleums. The Ridgeland, O, Lakeside, Willowmere, Knolls, Thorndale, Evergreen, Bellevue and Edgewood Sections compose one of the central sites in the American Lawn Plan. Several sections are composed entirely of spacious landscaped plots including the Ridgeland Section, Thorndale Section, O Section and the plots surrounding Lake Willowmere. The other sections are typically defined by large plots along the perimeter of the section framing smaller family plots with corner plots larger than other perimeter plots. Family plots in the center of sections are smaller than family plots in the western region, reflecting the change in family mores during this period. Large ovals and triangles are geometric features of sections, which are specific to the north central section.

Some family plots integrate highly sophisticated monuments with an elaborate landscape such as the Marshall Field family plot, while others emphasize the landscape alone, such as the Cyrus H. McCormick family plot. These lots are significantly larger than most plots in Graceland, enabling greater design versatility. To gain the full effect of the landscape, the viewer must often leave the roadside and enter the family plot, particularly in the Ridgeland Section. O.C. Simonds sought to

¹⁰ The Sakazu Family monument and Waller obelisk are the only vertical monuments in the Maplewood Section.

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create solitary areas within the larger public landscape. Perimeter planting is even used along Lake Willowmere to enhance the viewer's perspective of the landscape and extend perceived distances. The extensive perimeter planting is one of the primary characteristics that define Graceland as an American Lawn Plan Cemetery. The elaborate perimeter plantings present at Graceland both historically and today, distinguish the site nationally.

Views and vistas within the grounds are among the cemetery's finest features. The site slopes down from a ridge, from west to east. The sloping terrain of the grounds and curvilinear driveway system provide interior vistas at nearly every curve, featuring Lake Willowmere, groves of trees, and numerous exceptional monuments. In contrast to many rural cemeteries, sited on hillsides and along major rivers and lakes, Graceland Cemetery's vistas are internal. Maple Avenue, Lake Avenue, Greenwood Avenue and Fairview Avenue all provide views of Lake Willowmere. Main Avenue and Evergreen Avenue provide a downhill vista to the over story of trees which define the landscape of the Knolls.

Historically, seasonal plantings have adorned Graceland's landscape. Annuals including begonias and geraniums are among the cemetery's regular plantings, along with bulbs of daffodils, lilies, tulips and hyacinths. Various combinations and arrangements of plants and flowers adorn graves including ground cover such as myrtle, vinca and ajada. While in the winter, blankets and bundles of evergreens cover graves.

Graceland contains dozens of finely designed mausoleums, which are primarily dynastic or family mausoleums. The majority of mausoleums are located in major groupings in the southeast corner and north central sections of the cemetery. Those mausoleums in the southeast corner are primarily located along Main Avenue, defining the northern perimeter of the Knolls section and southern perimeter of Section C and the Bellevue Section. The mausoleums on the northern perimeter of the Knolls section are set on large lots with broad setbacks and spacing between mausoleums, framing the forested open lawn of the Knolls. Mausoleums define the western perimeter of the Eastwood Section and eastern perimeter of the Edgewood Section along Wildwood Avenue in the cemetery's east central section. Another dominant grouping of mausoleums defines the cemetery's north central wall, along Northern Avenue, Lake Avenue and Maple Avenue, within the Evergreen and Lakeside Sections. In the Vault Section of Section G, a polychrome row of tumuli is tightly configured below grade in a rowhouse arrangement. The colorful sandstone street wall enhances their appearance and creates a visual marker in the cemetery. Another row of tightly spaced tumuli are located in Section E, among Graceland's oldest tumuli, built circa 1878 or earlier; this feature was originally known as the grotto.

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A large rectangular sign delineating the rules and hours of the cemetery is located at the front of the cemetery entrance drive on the right/south. Through the entrance gate and to the left/north of the entrance drive is a lawn framed with evergreen bushes and evergreen trees, screening the Waiting Room Building. Six parking spots are located in front of the Waiting Room Building's east portico on an unnamed carriage path, linking into Western Avenue.

The Waiting Room Building (1896) is a one-story, side-gabled, L-shaped building designed by Holabird & Roche, with a brown, asphalt shingle roof with inlaid copper gutters, entablature and brackets. Constructed of rusticated square cut ashlar blocks of coursed red granite with a rubble, Joliet/Lemont limestone foundation, two porticos at grade front the east and north facades. The interior of the portico has a varnished wood strip tongue-in-groove paneling ceiling and concrete floor with stone aggregate. All of the double hung wood windows and entrance doors with glass panels have been retrofitted with thermal pane glass. The movable window sash is painted green, while the surrounding trim is painted white.

The east facade is composed of four ashlar piers that support the large east portico. Fourteen tooled brackets support the overhang. Three double hung windows punctuate the east wall. The east portico is two bays wide on the north. The rear portion of the "L" also has an east wall which is punctuated by two bays, one to the east portico, divided by a wall with a single double hung wood window, and another bay to the north portico, which is one bay wide.

The south facade is composed of six ashlar piers that support the east portico. Two double hung windows frame the pair of double main entry doors with glass panels and original brass hardware. Twenty-one brackets support the overhang.

The north facade is composed of four ashlar piers. The portico is one bay wide. A wood paneled door pierces the facade on the east. On the west, an external Joliet/Lemont limestone stairway of 12 steps descends to the basement level. The stairwell is framed by tooled ornamental iron balusters. A pipe rail is located on the north side of the stairwell. A contemporary aluminum double hung window is located on the south Joliet/Lemont limestone wall of the stairwell, below grade, between the second and third bays. A contemporary wood door in the original wood frame is located at the base of the stairs.

The west facade runs along Clark Street. A single open bay is visible of the northern portico, supported by a pier at the northwest corner and the ashlar wall which is pierced by one small double hung wood window and three large double hung wood windows. The northern open bay is

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balanced by the southern open bay, of the eastern portico, supported by a pier at the southwest corner. Twenty-seven brackets support the overhang. Two downspouts are located along the length of the wall.

To the right/south of the Waiting Room Building and entrance drive is the Richardsonian Romanesque Administration Building, constructed in 1896. Rusticated square cut ashlar blocks of coursed red granite and red face brick construction with a Joliet/Lemont limestone and concrete foundations and a hipped, flat-topped, red, terra cotta shingle tile roof delineate the one-story building designed by Holabird & Roche, architects. A small copper deck and flat built-up roof supplement the tile roof. The original T-shaped plan has been added on to, so that the building's irregular plan is now almost square. The small building was enlarged in 1949-50 to provide supplemental space for a reception area, records storage, rest rooms, and HVAC systems. The original double hung wood windows were retrofitted with thermal pane glass. The movable window sash is painted green, while the surrounding trim is painted white. The profile and detailing of the building remain Richardsonian Romanesque, though the addition has classical revival and postmodern details.

The north facade is composed of two facades. The eastern portion of the facade (1949-50) is composed of red face brick in a common bond with a concrete foundation. A wood band of dentils extends above the door, part of a detailed wood entablature, a portion of which supports the inlaid copper gutter. Two wood doors with multiple lights in a 2 over 5 pattern, with two horizontal bronze push bars are framed with wood paneling, and in turn frame a bay window. Wood Doric pilasters frame both doors. A pitched copper roof deck covers the bay window. The sidelights of the bay are arranged in 2 over 5 patterns, while the center panel is a 4 over 5 pattern. The glass curtain wall windows of the bay extend down to the concrete slab foundation. Wood Doric pilasters frame the windows. The original (1896) facade built of rusticated ashlar blocks of coursed red granite with a rubble, Joliet Lemont limestone foundation is located on the west and protrudes from the brick facade, like a bay. Narrow wood double hung windows frame a picture window. Wood paneling frames the opening beneath the windows.

The west facade (1896) is built of rusticated ashlar blocks of coursed red granite with a rubble, Joliet Lemont limestone foundation. A granite pillar divides two original wood framed double hung windows. A small bay extends out from the wall with a narrow rectangular wood double hung window on the north. A flat copper deck roofs this bay. The western wall of the bay contains a doorway that has been filled in with a double hung wood window, matching the appearance of the other double hung windows. Wood paneling encloses the remainder of the

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door opening. A larger bay extends further west. The northern wall of the bay is a solid masonry wall. The western wall of the bay is punctuated by three wood double hung windows. The southern wall of the bay is punctuated by a single wood double hung window with Venetian glass. The main body of the western facade continues with two windows: a double hung wood window and a petite square single pane wood window.

The south facade of the Administration Building is composed of two facades. The western portion of the facade (1896) is built of rusticated ashlar blocks of coursed red granite with a rubble, Joliet Limestone limestone foundation. A cast stone sill has been built around the perimeter of the foundation. A window and doorway are enclosed with bricks. The eastern portion of the facade (1949-50) is composed of red face brick construction with a common bond and a concrete foundation. This portion of the facade is elevated several feet from the western portion by a concrete retaining wall. An aluminum window with multiple lights of tempered glass in a 3 over 2 pattern is located adjacent to the building juncture. A vent is located at the western end of the facade.

The east facade is composed of a concrete foundation with a common bond red brick wall, with headers every 6th course, topped with Indiana limestone coping stones constructed in 1949-50. The brick wall extends out from the north and south facades. Pre-fabricated, green, metal, curtain wall, tempered glass panels frame the three narrow steeply pitched triangular gabled greenhouses added in 1986 by Frederick Phillips and Associates replacing the earlier greenhouses which extended further east. Solid dark gray green tempered glass panels frame the base of the greenhouse. Pre-fabricated built-in gutters are located between each of the three greenhouses. A semi-circular, wood, louvered ventilator panel is centered above the central gable of the greenhouse. A wood framed oculus window with four lights is located between the center and northernmost windows. Two courses of red brick headers frame the wood window. A french drain composed of loose stone pebbles frames the foundation.

Fieldstone paving is located on the perimeter of the building's northeast corner. Three metal benches, each set with four square concrete slabs as seats are set on a small lawn around the perimeter of the building's eastern facade. Six parking spots are located east of the administration building. Trees are located on the eastern perimeter of the parking lot providing a visual barrier to the remains of the former greenhouse's concrete foundation. Three cast stone steps extend up the east side of the foundation, extending up to cast stone drain tile and the beginning of the cemetery's main eastern lawn. The C. Gehrke mausoleum is visible on the right (south) of Evergreen Avenue.

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Leaving the office building and driving down Main Avenue, to the Williams monument one sees a landscape of vertical monuments and obelisks interlaced with trees, bushes, lawn and stone coping. The road gradually descends the ridge to Center Avenue, where the Dexter Graves monument "Eternal Silence" is visible to the right/south. A canopy of large trees and wide-open lawn serves as a backdrop. A few tablet markers are visible in the lawn. Ornate vertical markers line the drive. The ornate Franklin Parrucee sarcophagus is visible on the right/south. Ornate mausoleums begin to line the drive near Greenwood Avenue, continuing around the corner of Greenwood Avenue and continuing down Main Avenue. The mausoleums are setback slightly from the road and widely spaced. A variety of trees arch over the roadway. Turning left down Main Avenue at the ornate Martin monument, large family monuments continue to line the road, interspersed with trees and foliage. The landscape begins to shift as we approach the Tanglewood path.

The Breckwoldt and W.E. Roos Mausoleum are visible down the Tanglewood path. Along Main Avenue, denser groundcover forms a hedge around monuments, screening the surrounding monuments from view and forms a focal point around "The Crusader," the Lawson monument. A variety of ground cover and flowers color the landscape. The Hutchinson Monument, "A Man of Sorrows" is located across the road, providing another focal point. Lush landscape highlights family plots along the road, screening out the monuments in the distance. At the intersection of Broad, Main and Woodlawn Avenue, the Root Monument, a Celtic High Cross, stands out against the idyllic landscape. Turning to the right (east) along Broad Avenue, we see the entrance to a temple, the Lehmann mausoleum. Turning left on Wildwood Avenue, towards Maple Avenue, we see two mausolea, both with the name Dewes, on the right. A backdrop of evergreens and trees emphasize their gray granite.

The southern perimeter of the maintenance yard is mainly framed by berms with heavy plantings and the Dewes mausoleums. Just past the Dewes mausoleums is a driveway, leading to the Maintenance building (1986). The Maintenance Building is built of pre-cast dark gray and light gray concrete block laid in the common bond with white brick laid in a running bond. The building has a flat roof and white sheet metal coping running along the top of the masonry wall. The structure is seven bays wide, with the central bay elevated above the other six. With the exception of the central bay, the side bays are delineated by a vertical narrow recessed space from the ground to the roof. These six bays are built of rusticated dark gray concrete blocks, interspersed with a course of light gray concrete blocks with a plain finish every sixth course. The northern and southern facades are solid masonry walls and are only highlighted with security lights located on each wall of the southeast and northwest corners and the gas service located on the southeast corner.

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The western facade is almost entirely symmetrical in appearance. The first and seventh bay contain a white, six panel, garage door, framed with steel and concrete stanchions on either side. The third and fifth bay each have a single white steel door with footplates at the base and a single pane rectangular window above each door in a metal frame. The central bay is divided into three sections. The first and third bay is constructed of light gray concrete blocks with a plain finish, while the center bay is constructed of white brick in a running bond. A security light is mounted on the second floor above a concrete lintel and large metal window composed of four large panes. A white five-panel garage door, framed by a green steel lintel, continues to the ground. Steel and concrete stanchions are located on either side. A water faucet is located south of the garage door. Much of the facade is covered with ivy. The eastern facade follows the same pattern as the western facade. However, there are no doors of any kind on this facade. The only window is the large metal window centered in the central (4th) bay. This window is covered with a steel cage. The electric service for the building is located at the base of the wall, immediately south of the window. Electric conduit runs up the wall to the security light mounted above the window. Vents are located on either side of the window. Black waterproofing seals the base course of concrete blocks.

A sloped concrete pad is located in the southwest corner of the yard. Concrete vaults are stored in this section. A gasoline station is located in the southeast corner of the yard with 3 stanchions in front and four on either side of the tank. They are screened from the surrounding monuments by berms heavily planted with evergreen trees. A solid masonry wall of rusticated dark gray concrete blocks, interspersed with a course of light gray concrete blocks with a plain finish every sixth course is located around the northern perimeter of the Maintenance Building. The wall is capped with Indiana limestone coping and enveloped with ivy. The wall is screened by heavy plantings. The wall screens the maintenance yard, which contains sand and tree waste, including evergreens and wood chips. A concrete pad is located in the northwest corner. Leaving the Maintenance yard onto Maple Avenue, a canopy of trees is visible in the distance across the lawn and the flat tablet markers, projecting slightly above the landscape in the northern Maplewood Section. Trees screen the east cemetery wall.

Traveling west along Maple Avenue, the lush plantings of the Thorndale section and the southern corner of the Maplewood Section enclose the roadway. Continuing right/west onto Broad Avenue and around the Lakeside Section onto first Main and then Lake Avenue, which are also heavily planted, the Peter Schoenhofen pyramid is in sharp relief on the left/west. The George Pullman column and exedra tower across Fairview Avenue. The reflected landscape is visible in the

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polished black granite of the Martin A. Ryerson mausoleum on the right (east). The bright white carrera marble of the Kimball mausoleum further east is in sharp relief and contrast to the Ryerson mausoleum. Lake Willowmere is visible straight ahead, due north. The classical relief of the Goodman mausoleum on the left (west) is visible from the balcony, which overlooks Lake Willowmere (northwest). The colonnade of the Palmer monument (north) towers on a hillside above the surrounding landscape. The Gothic Revival Honoré mausoleum is visible across the right (east) side of the road. Driving north brings new perspectives of the lake, landscape and monuments. The Brand mausoleum at the intersection of Maple Avenue and Lake Avenue has a sunburst motif in its pediment. The finely detailed Crane mausoleum on the left (east) draws the eye, the only Classical mausoleum on the Lakeside of the road. Peering inside, a magnificent neo-classical interior is visible, with a very fine cup, set on a pedestal. Looking due south, the exquisite Harlow Higginbotham sarcophagus is visible, containing the President of the 1893 World's Columbian Exposition and family, framed by bushes. Other mausoleums are visible due north and northwest along the cemetery's north wall and east along Maple Avenue. Traveling west along Lake Avenue is the Art Deco Holmes mausoleum. A balcony looks over the lake and the heavily wooded Burnham Island. A low concrete bridge extends to the island. The classical temple of the Gary monument draws the eye.

Lush planting is visible across the road. The pump house building is surrounded with heavy planting, screening the structure from the road. The pump house is a rectangular building constructed of pre-cast concrete panels with vertical ridges and a flat roof, built into the hillside. A single white steel door with a metal grate and concrete sill provide access to the pump house. The electrical service with an electric meter is located on the north elevation. Continuing west on Lake Avenue, the classical Wolff mausoleum is visible set into the hillside.

The Getty tomb stands out on a triangle of its own. The Sullivanesque ornament stands and fine bronze doors create an exquisite ensemble. The Chicago Landmarks Commission plaque has a place on the lawn. The lush landscape of the Ridgeland Section is visible to the south, along Lake Avenue and east above the ridge. Plots here are both broader and deeper. Landscaped lawns with extensive ground cover are visible on the left (south), while smaller plots dotted with monuments interspersed with trees are visible to the right (north).

Continuing west up the ridge on Northern Avenue, the ornately landscaped Potter mausoleum commands the southeast corner, with battered "fortified" walls. Extensive ground cover enhances the setting. From the ridge, Lake Willowmere appears distant, creating the perspective of an overlook. A large partition of plantings or hedge separates each row. The Lathrop plot on the left

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(east) has one of the finest vantage points in the cemetery, providing perspectives of the Ridgeland Section, the Getty mausoleum and the Lake below. The landscape is the focus of this plot, the landscape of the cemetery. It is where Bryan Lathrop, the cemetery's visionary President is buried. Small markers of red granite appoint the graves. The Adams plot on the right (west) is separated from the road with heavy evergreens flanking a narrow entrance, providing a sense of enclosure. A streamlined Exedra is visible within. Leaving the space, the Henry Field plot is visible across the road. A boulder is the focus of the open flowing landscape. Continuing south the Marshall Field family plot is visible. The landscape is screened and layered. Trees screen the plot from the roadside and adjacent plots. The classical seated statue "Mercury" is the focal point. Lush, layered landscaping provides a backdrop for the monument, trees, shrubs, flowers and groundcover. A pool is located in the foreground with a polished granite grid flush with the ground extending a grid on either side, where a classical stone bench flanks either side of the monument. Small granite markers in the foreground identify the graves. The layered landscape creates a sense of a vast wooded expanse in the background. Continuing south, the road intersects with Greenwood Avenue at the Kranz plot, a fine exedra on a richly landscaped triangular plot.

On either side of Greenwood Avenue, fine monuments on family plots interspersed with trees and shrubs continue to enhance the landscape. The Crane monument, a dramatic white colonnade is located along the intersection of Fairview and Greenwood Avenue. The Hoyt monument is visible along Fairview Road. Continuing southeast along Greenwood Avenue, the chapel is built into the hillside and screened from the rest of the cemetery through heavy planting, including ivy, which covers the majority of the eastern facade along the roadway. Berms are located on either side of the chapel to minimize and integrate its appearance and scale into the landscape. A driveway up the hillside permits easy access to the main entrance.

The Chapel is constructed of rusticated square cut ashlar blocks of coursed red granite and red face brick construction with coursed ashlar Joliet/Lemont limestone, brick and concrete foundations. The main rectangular block of the chapel was originally constructed in 1886-88 by Holabird & Roche architects with rusticated square cut ashlar blocks of coursed red granite, Joliet/Lemont limestone, brick and concrete foundations, a clay tile gable roof, and underground vaults built into the hillside. Additions by Holabird and Roche in 1896, Edward H. Clark in 1934 and Rolfe Renouf in 1958 more than doubled the original size of the chapel. As a result of the additions, the chapel has an irregular shape, roughly a "J" in form. A driveway forms a semi-circle around the front of the chapel.

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The additions by Edwin H. Clark (1934) and Rolfe Renouf (1958) are primarily of red face brick construction with concrete foundations and clay tile roofs. Two progressively smaller clay tile gable roofs project off the northern facade of the chapel's main block, gradually angling to the east, with a third clay tile roof that is curved to Greenwood Avenue. Inlaid copper gutters with ornate moldings and dentils above and below the gutter tie the roof into the masonry below. The majority of the windows are Palladian steel casement windows with leaded glass lights.

The east facade of the main block (1886-1888) is composed of rusticated square cut ashlar blocks of coursed red granite. A rusticated stone cross tops the gable of the chapel. Five polished granite stairs extend to the front doors of the chapel with black cast iron balusters on either side. Elaborate black cast iron scrollwork and hardware ornaments the two paneled white wood doors. A pair of steel frame casement windows, each with 21 translucent lights in 3 over 7 patterns, frames each side of the main entrance doors. The windows are painted yellow.

The east facade of the largest gable addition (1934) is constructed of red face brick with four steel Palladian casement windows with lead cames defining multiple lights. Each of the arched windows has custom brick stretcher voussoirs reinforcing the arch and beveled Indiana limestone trim. Six cast stone window wells extend several feet above grade, framing steel framed casement windows with 12 lights in a 3 over 4 pattern. An ornate copper receiver in the form of a lion head with open jaws ties into the downspout below the inlaid copper gutter.

The east facade of the central gable addition (1934) is constructed with two steel Palladian casement windows with lead cames defining multiple lights. Each of the arched windows has beveled Indiana limestone trim and custom brick stretcher voussoirs. Two cast stone window wells extend several feet above grade, framing steel framed casement windows with 12 lights in a 3 over 4 pattern. The southeast facade of the northern curving gable addition (1958) is constructed of red face brick and rough cut Indiana limestone in irregular courses, on the northern portion of the wall. A wood paneled door with extensive Indiana limestone trim is located on the northern portion of the wall. The southern portion of the facade has five curving wood framed diamond pane windows with yellow, green, red and blue panes in lead cames. The windows are in the form of tall lancets, with smaller rectangular ventilator panels above each window, all with art glass. Some of the lead cames cross the center of the diamond pane, replicating the pattern of 18th century stained glass window repairs, a style popular in the 1920's and 1930's. The replicated repairs are multi-colored. This bay has simplified white wood molding and dentils, in contrast to the copper molding of the earlier addition.

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The east facade of the (1958) gable is built of rough-cut Indiana stone in irregular courses. An incised ventilator panel is located near the top of the gable, above which is an ornate Indiana limestone ball and ornamental iron cross ensemble. An ornamental awning covers two wood paneled doors with a decorative art glass panel above. A multi-level curved limestone wall projects north of the enclosed building.

The northwest facade of the northern curving gable addition (1958) is constructed of red face brick and rough cut Indiana limestone in irregular courses. A paired wood window with a horizontal panel above is located at the northeast end of the structure. Three steel Palladian windows pierce the wall. The arch is framed with narrow Roman brick stretchers as voussoirs. A beveled limestone sill is located at the base of each window. Steel muntins and mullions divide the lights in place of lead came in an X pattern.

The west facade of the central gable addition (1934) is constructed with four steel Palladian casement windows with lead comes defining multiple lights, while the north facade contains a single Palladian casement window. Each of the arched windows has beveled Indiana limestone trim and custom brick stretcher voussoirs. Two cast stone window wells extend several feet above grade, framing steel framed casement windows with 12 lights in a 3 over 4 pattern. A cast stone light well is located on the west facade with rectangular steel windows with 9 lights in a 3 over 3 pattern. The light well is covered with an iron grate. The west facade of the largest gable addition (1934) is constructed with four steel Palladian casement windows with lead comes defining multiple lights. Each of the arched windows has custom brick stretcher voussoirs reinforcing the arch and beveled Indiana limestone trim. The building's gas service is located on a concrete pad at the juncture of the main bay and center bay addition. A cast stone window well extends several feet above grade on the north side of the facade, framing two steel framed casement windows with 9 lights in a 3 over 3 pattern. A long concrete protrusion with seven large grates has a built-up roof, which extends across the majority of the facade. The metal grates are covered with chicken wire. A smaller cast stone well, which contains two vents, extends out from the protrusion. A large chimney with horizontal limestone bands projects from the facade.

The west facade of the original building (1886-1888) is built of rusticated square cut ashlar blocks of coursed red granite with a coursed ashlar Jolia/Lemont limestone, brick and concrete foundation. A circular vent is located on the north side, with nine long copper tubes extending along the side of the building. A pair of yellow steel casement windows with 10 lights in a 2 over 5 patterns is located on either side of a chimney.

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The south facade is built of rusticated square cut ashlar blocks of coursed red granite with a coursed ashlar Joliet/Lexmont limestone, brick and concrete foundation. A pair of yellow steel casement windows with 35 lights in a 5 over 7 patterns is located along the west. Three pairs of yellow steel casement windows with 24 lights in 3 over 8 patterns are located in the center of the wall. A pair of yellow steel casement windows with 35 lights in 5 over 7 patterns is located along the west, balancing the facade. Two light wells are located at the base of the foundation on the facade's west end. The western light well contains a steel window with multiple lights, which is partially sealed, while the eastern light well contains a vent.

South of the chapel's main block, a stairwell descends into the hillside to the chapel's lower level. A 3 tiered concrete wall projects above the hillside with an iron balustrade on the south side of the stairwell. The columbarium is visible a short distance to the south. Lush landscaping serves as a backdrop for the curving wall and circular pool in which a fountain pours. Greenwood Avenue continues to the intersection of Main Avenue, where it meets the Knolls. The red granite Egyptian Revival Boldenweck mausoleum with bronze Sullivanesque doors is visible at the foot of the intersection. Turning right (west) along Main Avenue, a gradual drive up the ridge to the Administration Building completes the tour of the site.

LANDSCAPE PALETTE

The palette of plants and shrubs noted below are currently growing at Graceland Cemetery, and are definitely among Simonds' plant palette.¹¹ Numerous other trees and shrubs are also present at Graceland, but their origin is unclear. Based on this survey, 63 tree species are documented at Graceland.¹²

¹¹ In Green, Thomas L. & Sabine Hulmdorf. *Graceland Cemetery Tree Inventory and Management Program*. Isted, IL: Morton Arboretum, 1990. Thomas Green provided a comprehensive inventory of Graceland's 1,834 trees. These trees were subsequently labeled. This inventory and subsequent historical research provided the basis for an extensive interpretative landscape restoration.

¹² Although not intended to be comprehensive, 10 plant species were also documented.

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BOTANICAL NAME COMMON NAME

TREES - MAJOR PALETTE ELEMENTS:

<i>Acer platanoides</i>	Norway Maple
<i>Acer rubrum</i>	Red Maple
<i>Acer saccharinum</i>	Silver Maple
<i>Acer saccharum</i>	Sugar Maple
<i>Catalpa speciosa</i>	Catalpa
<i>Crataegus crus-galli</i>	Cockspur Hawthorn
<i>Crataegus mollis</i>	Downy Hawthorn
<i>Crataegus, spp.</i>	Hawthorn
<i>Fraxinus pennsylvanica</i>	Green Ash
<i>Gleditsia tracanthos</i>	Honey locust
<i>Malus, spp.</i>	Crabapple
<i>Morus alba</i>	White Mulberry
<i>Platanus occidentalis</i>	Sycamore
<i>Prunus serotina</i>	Black Cherry
<i>Quercus macrocarpa</i>	Burr Oak

TREES - MAJOR PALETTE ELEMENTS:

<i>Quercus palustris</i>	Pin Oak
<i>Quercus rubra</i>	Red Oak
<i>Rhamnus cathartica</i>	Buckthorn
<i>Tilia americana</i>	American Linden, Basswood
<i>Ulmus americana</i>	American Elm
<i>Ulmus, spp.</i>	Elm

TREES - MINOR PALETTE ELEMENTS:

<i>Cercis canadensis</i>	Redbud
<i>Cornus mas</i>	Cornelian Cherry
<i>Nyssa sylvatica</i>	Black Gum, Tupelo
<i>Picea spp.</i>	Spruce
<i>Pinus strobus</i>	White Pine
<i>Salix nigra</i>	Black Willow

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<i>Salix spp.</i>	Willow
<i>Sassafras albidum</i>	Sassafras

SHRUBS - MAJOR PALETTE ELEMENTS

<i>Euonymus alata</i>	Burning Bush
<i>Syringa vulgaris</i>	Common Lilac
<i>Taxus, spp.</i>	Yew

SHRUBS - MINOR PALETTE ELEMENTS

<i>Ligustrum, spp.</i>	Privet
<i>Lonicera, spp.</i>	Honeysuckle
<i>Viburnum lentago</i>	Nannyberry

CEMETERY BUILDINGS - OPERATIONS

The three contributing buildings contained within the Graceland Cemetery site are the Chapel (1886-88), Administration Building (1896) and Waiting Room (1896), all originally designed by Holabird & Roche. All three buildings were designed in the Richardsonian Romanesque style. Holabird & Roche effectively integrated the buildings into a coherent landscape, with the guidance of O.C. Simonds. The Maintenance Building (1986) and pump house designed by Frederic A. Phillips & Associates, and the Chapel Hill Columbarium¹¹ (1997) designed by John Eifler & Associates are the two non-contributing buildings and one non-contributing site, because of their date of construction. Several additions and alterations to the chapel and administration building constructed after 1896 were built after the historic period.

Designed by Holabird & Roche, the one story, Richardsonian Romanesque chapel building of red Wauwata granite in coursed ashlar is the oldest of Graceland's extant buildings. The design of this building in the Richardsonian Romanesque Style set the stylistic tone for the construction of

¹¹The term columbarium derives from the Roman era, where vaulted tombs housing cremated remains, resembled doves. Columbia is the Latin word for dove. A good example of this type of tomb is the Columbarium of Pomponius Hylas in Rome, dating from the first century A.D. The term has since been adopted to refer to all permanent structures housing cremated remains. Graceland's columbarium takes the form of a wall, based on a similar design from at Christ Church, Waukegan.

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Graceland's subsequent cemetery buildings. Constructed in 1886-88, with a full basement and receiving vaults, the building was built into the hillside, to gracefully blend into the landscape. All future construction at the cemetery under O.C. Simonds' direction was designed to blend into the landscape. Renovations began in 1893, with the installation of two crematoria, which are apparently the world's first oil-burning crematoria." This was followed by further interior renovations in 1896.

Additional renovations were undertaken in 1934 by Edwin H. Clark, with a wing that more than doubled the size of the original building. The red brick addition was constructed at an angle to the building's main block, extending northeast into the hillside. Four additional crematoria were installed. In 1958, Rolfe Renouf expanded the chapel north and east with a curved Indiana limestone service entrance.

The 1997 Chapel Hill Columbarium occupies the site of the chapel's former underground vaults. The columbarium was designed in a contextual manner with rusticated red composite blocks to complement the existing chapel. The earlier chapel additions of 1934 and 1958, designed in a complimentary Romanesque style, diverge from the chapel's original Richardsonian Romanesque forms, materials, and scale. Due to their date of construction and divergent stylistic forms, the successive additions to the chapel are non-contributing.

The Writing Room Building, built in the Richardsonian Romanesque Style of red Waupaca granite with coursed ashlar retains the most original integrity of Graceland's buildings. The single story building's shallow pitched roof mimics the horizontal roll of the landscape. Little has changed since Holabird & Roche constructed the building in 1896, with the exception of thermal glazing, which replaced original glass and the asphalt shingle roof, which replaced a clay tile roof.

The single-story Administration Building of red Waupaca granite in coursed rusticated ashlar was constructed during the 1896 main entry renovation and has been modified twice in successive renovations. The firm of Eiseman/Johnson designed the non-contributing first expansion in 1949-50 when space needs were found to be inadequate. The building's square footage was roughly doubled to accommodate an additional bay to the east, replacing a section of the former

¹⁰ Simonds, Ossian Cole. *The Dean of the Cemetery Field; An Outline of Mr. Ossian C. Simonds' Fifty Two Years Experience in the Development of Graceland Cemetery, and the Incident which Led Him to Adopt the Profession of Landscape Architect.* *The American Cemetery*. September, 1930. (Courtesy, Barbara Geiger). The article states: "In factories he (Simonds) had seen the great heat with clean, transparent flames produced by oil burners. It occurred to him that this would be a much better source of heat than wood for crematories and the one at Graceland, which was built in 1893, made use of that fuel and was the first of its kind."

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greenhouse, which connected to the administration building. The main entryway was relocated to accommodate a new circulation pattern and heavier automobile traffic. In 1986, Frederick Phillips & Associates further renovated the administration building. The connecting greenhouse was demolished and downsized considerably when a former entrance was enclosed and interior circulation patterns were modified. The clay tile roof was replaced with a different tile roof profile and windows were upgraded with thermal glazing.

INTEGRITY

Graceland Cemetery has a high degree of integrity, continuing to convey the full range of its period of significance as an exceptional rural cemetery of the American Lawn Plan sub-type. Graceland's state charter and enlightened management have limited encroachment and loss of the cemetery's significant design characteristics. The grounds are carefully maintained and the proportional number, size, and scale of new features are minimal.

The Trustees of the Graceland Cemetery Improvement Fund take an active interest in the cemetery's historic significance and have been vigilant of the cemetery's ongoing care. Conscious of their significance, the Trustees of the Graceland Cemetery Improvement Fund have overseen the care of monuments and landscape alike, underwriting the ongoing maintenance of the grounds and monuments, as was planned historically. Professional studies of the cemetery's historic features were integrated with phased plans for the cemetery's ongoing landscape and monument restorations.

Aesthetic changes to the cemetery are few, mostly occurring during the period of significance. Trees and ground cover remain integrated into the cemetery's landscape. The cemetery maintains a strong tree canopy, but shrubs and other ground cover have thinned, as is common to most urban landscapes of this size. The rolling terrain and long view of the cemetery's vistas have been maintained, giving visitors the illusion of traversing a rich rural landscape.

The most significant alterations occurred under the management of O.C. Simonds, as American Lawn Plan precepts were implemented. Curbing was removed from many of the cemetery's older family plots during this period, contributing to the cemetery's historic American Lawn Plan features. Though curbing remains in the oldest sections, curbs were actively discouraged in the cemetery from the time of its founding in 1860. In these older sections, monuments dominate the landscape, characteristic of most period cemeteries, though even here the lush landscape is significant. Each section reflects its historic character.

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Although the Lotus pond and Hazelmere pond were filled in, this transformation was done during the cemetery's historic period of development. The Lotus pond was filled in between 1886 and 1897 and converted to burial use. Burial plots and the maintenance building are now sited on the grounds of the Hazelmere pond. A small section along the cemetery's northern perimeter, Evergreen 16, was converted from maintenance functions to burial use after the maintenance building was constructed, requiring the removal of internal walls that screened these maintenance functions. Efforts have been made to minimize the impact of new features through contextual design and the use of landscape features to screen modern elements. The maintenance building is screened with lush evergreens, ivy and rolling berms.

Graceland lost dozens of trees to Dutch elm disease in the 1960's and 1970's, but has maintained an active monitoring and planting program to replace lost trees. Given the diversity of tree species at Graceland, the overall long-term impact was modest. The greatest threat to the cemetery's landscape integrity is the Asian longhorn beetle infestation, which has affected surrounding neighborhoods, though none have been located within the cemetery grounds. The cemetery staff is actively monitoring the grounds, with guidance from federal, state and local authorities.

The trustees, staff, and consultants at Graceland Cemetery continue to actively maintain and restore Graceland's landscape features. Landscape architects, Wolff, Clements & Associates, are restoring the landscape in the spirit of O.C. Simonds, through a phased multi-year restoration. The landscape restoration was originally undertaken by the firm of Ashley, Hughes, Good & Associates, Inc., (AHG) but continued under the direction of Ted Wolff of Wolff, Clements & Associates. Of particular note, the Ridgeland Section has been restored based on period landscape plans and drawings. The majority of other sections await a full landscape restoration, though selective plots and monuments have also been undergoing restoration.

Contributing monuments, grave markers, and mausoleums are in good condition. The graves, grave markers and monuments retain a high degree of integrity. The addresses of the more than 100,000 burials are carefully documented. Flat, low and flush markers and memorials have been predominantly used for most recent burials. Minimal care has been required of many of the Indiana limestone and granite monuments, given their durability. Inscriptions on the cemetery's oldest markers of marble, sandstone and porous limestones show typical signs of weathering, expected of these materials in Chicago's severe climate of repeated freeze-thaw cycles. Words and dates are no longer discernable on many of these markers. The cemetery's few white bronze monuments are beginning to show signs of exfoliation and are the greatest threat to loss of the

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cemeteries' current character, since conservation technology of white bronze is still very limited. One of the nation's most sophisticated architectural restoration teams, John Eidler and Associates; landscape designers Wolff, Clements & Associates; and multiple fine conservators have overseen the cemetery's multi-year conservation and restoration plan. In general, the weathering and patina of monuments contribute to the cemetery's rich layered character.

The cemetery has experienced some vandalism. However, the neighborhoods surrounding the cemetery have improved markedly in recent years. Many deteriorated markers have been repaired or restored; a few await repair through the cemetery's restoration and conservation plan. Over the previous decades, the cemetery has introduced security measures including the permanent enclosure of side entrances, installation of barbed wire on the cemetery's perimeter walls, 24-hour manned security, and relocation of the Cemetery's Superintendent to the new maintenance building on the grounds. Chicago Police officers also frequently patrol the grounds. With more than 169,000 burials and rich landscape tapestry, vandalism is not obvious.

The majority of the cemetery's oldest markers are concentrated along the cemetery's perimeter. Typical of all the major romantic cemeteries in Chicago, they were relocated from the closed city cemetery. The major civic relocation of these graves occurred during the cemetery's period of significance and is itself a significant moment in the development of the rural cemetery movement and parks movement in the United States, reflecting the impact of American sanitary practices, American mores, and the pressures and speed of Chicago's dramatic urban expansion. As a result, Graceland Cemetery has one of the most incredible cross sections of significant monuments in the United States, ranging from pioneer period monuments of the early nineteenth century to the flat markers typical of memorial parks and ornate Victorian monuments characteristic of the landscape lawn plan and rural cemetery movements.

Tours regularly highlight Graceland's architectural, artistic and landscape history to visitors from around the world. The Chicago Architecture Foundation and Ravenswood/Lakeview Historical Society are among the groups, which regularly offer tours. The Chicago Architecture Foundation publishes a booklet on the cemetery's significant monuments. Graceland Cemetery has a brochure highlighting a few of the most significant monuments and mausoleums. The site is highlighted in many contemporary periodicals and art architecture and landscape publications. These programs contribute to the understanding and preservation of this extraordinary site.

Graceland Cemetery continues to reflect its rural cemetery design, materials, workmanship, feeling and association. Although Chicago has grown up around the cemetery, the distinctive brick walls

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and lush landscaping transform the visitor to a place apart, as they have since the time of O.C. Simonds. The curving roads, rolling topography, scenic vistas, numerous historic grave markers, monuments, and mausoleums reflect the cemetery's overall plan and use as a rural cemetery.

CONTRIBUTING BUILDINGS

Chapel (1886-88)
Administration Building (1896)
Waiting Room (1896)

NON-CONTRIBUTING BUILDINGS

Maintenance Building (1986)
Pump House

CONTRIBUTING STRUCTURES NON-CONTRIBUTING STRUCTURES

Entranceway & Walls

Chapel Hill Columbarium (1997)

Given the lack of a systematic survey of the cemetery's approximately 120,000 burials, the following grave markers and monuments have been selected for their exceptional artistic qualities that are representative of the cemetery's period of significance. The cemetery is being nominated as a site; therefore numerous additional monuments may also be contributing objects. Specific dates are not available for all of the monuments at Graceland Cemetery. They are noted where previous documentation of their construction exists. Otherwise it is assumed that the monument dates from a year or two of death of an individual or family member. The use of the term circa reflects this approximation of the monument's date of construction.

FUNERARY BUILDINGS - MAUSOLEUMS**MAUSOLEUMS**

Named for the famed Tomb of Mausoleus at Halicarnassus, in present-day Turkey, one of the Wonders of the Ancient World, a mausoleum is by definition above ground. A crypt is below ground or a burial chamber within a mausoleum.⁹ Ancient burial constructions set into hillsides combine features of both traditions. Mausoleums partially built into the earth parallel yearnings of returning to the source of life and death's resting place. At Graceland numerous mausoleums are fitted into the roll of the land while others are placed on it. Both deserve attention.

⁹ See Vaults, Crypts & Tumuli / Mausoleums in Hillsides

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Mausoleums inspired by the Maison Carrée of Nîmes, France, built about the year 16 B.C.E., look like miniature ante-bellum mansions: a house with columns on its front porch.¹⁶ Void of windows and only a central doorway fronted by a portico and four columns to hold up a pedimented roof, the Maison Carrée represented a specific type of classical Roman temple. This type of temple, also represented by the Temple of Portunus in Rome, built in the second century B.C., was widely admired and imitated in various sizes from the eighteenth century forward. This type of building was easily adapted to churches, synagogues, customs houses, mansions and mausoleums. The Maison Carrée was especially admired among Neo-Classical scholars, Thomas Jefferson and Benjamin Franklin among them. Though Corinthian columns and capitals were historically preferred, Doric and Ionic orders were also common as the order supporting the Maison Carrée. Numerous fine examples representing all three orders stand at Graceland. This Roman Temple came to represent the ideal American mausoleum plan. At Graceland, the monolithically constructed mausoleums are universally designed as family mausoleums. Their size represents a dynastic view of death. Many were designed to contain multiple generations. Mausoleum designs at Graceland are based on two forms: cubes and pyramids. The cubic blocks often have stained glass windows piercing the granite or limestone walls. Sometimes the windows or floors are framed by columns. Their capitals vary but often are Neo-Classical or Egyptian inspired.

Typical of the 19th century built environment, eclecticism is common in mausoleum design at Graceland. Besides seeking out archaeological sources for inspiration, the Victorians also expressed a profound interest in mixing materials and juxtaposing their properties in their funerary monuments. The majority of mausoleums are designed in Egyptian and Classical Revival styles, while exceptional examples of the Art Deco, Art Nouveau, Chicago, Early Medieval, Gothic Revival, Romantic, Sullivanesque, and Secessionist styles are also represented. The use of various stone types and colors in the same monument is common to Graceland. This exemplifies the use of polychrony throughout the Victorian built environment. In funerary monuments, the hybridization of materials and textures reinforced that of form and symbolism. This was expressed throughout the built environment. From the mid-nineteenth century on it was also common to add a sentimental element to an archaeological one - for example, an allegorical figure on top of a lotus column. This juxtaposition of myth and science imposed a very human element - that one's own sentiments, forms and materials were as emblematic of the self as the life one had led. To this end it was important to express as much as possible of one's own time in the monument one set.

¹⁶ Jordan, R. Fumecau. *A Concise History of Western Architecture*. London: Harcourt, Brace, Jovanovich, Inc., 1969. p.46.

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EGYPTIAN REVIVAL STYLE - PYRAMIDS & MASTABA FORMS

Besides being monolithic in construction, numerous mausoleums at Graceland have Egyptian inspired decorative elements. Lotus blossom friezes, torus molding, papyrus or lotus blossom capitals and papyriform leaf bases are set flanking imposing Karnak-styled doorways whose heavy cavetto cornice shelter a winged disc carved in low relief. Individually or combined, these elements define the style.

Herodotus wrote that the dwelling-house was considered a temporary lodging and the tomb as the permanent abode. Pyramids and mastaba are both symbolic of the Egyptian belief in a future state, the after life.¹⁷ In ancient Egyptian architecture, pyramids were massive funerary structures of stone or brick with a square base and four sloping triangular sides meeting at the apex. The Egyptians also used mastaba as tombs. Mastaba were rectangular flat roofed structures with sides sloping at an angle of approximately 75 degrees, from which a shaft led to underground burial and offering chambers.¹⁸ Many Egyptian Revival mausoleums at Graceland utilize the inclined sides of the mastaba form.

Schoenhofen Pyramid

*Designed by Richard Schmidt (1893)**Egyptian Revival Style / Classical Revival*

The Schoenhofen pyramid is very steep and has a central portal, styled after the Karnak gateway complete with a cavetto cornice with an exaggerated overhang and a winged disc with snakes. The gray granite family mausoleum is set on a square pedestal. Resting on the projected base to the left of the Schoenhofen portal is an angel, to the right, a sphinx wearing the royal nemes. A window topped by a winged disc, cuts the back slope. The monument features intricate Egyptian Revival bronze work on the interior crypt doors, pedestal flower table, and mausoleum door. The main door (40" wide by 84" high) is surrounded with a bronze molding of bundled reeds, the door panels are filled with cast lotus plants, and the handles are coiled with an asp. Peter Schoenhofen (1827-

¹⁷ Fletcher, Sir Banister. F.R.I.B.A., F.S.I., F.R.G.S. *A History of Architecture of the Comparative Method for Students, Craftsmen & Amateurs*. London & New York: Batsford, B.T. Ltd., and Charles Scribner's Sons, 1924. p. 5.

¹⁸ Fletcher, Sir Banister. F.R.I.B.A., F.S.I., F.R.G.S. *A History of Architecture of the Comparative Method for Students, Craftsmen & Amateurs*. London & New York: Batsford, B.T. Ltd., and Charles Scribner's Sons, 1924. p. 25, 26.

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1893), born in Prussia, emigrated to the United States in 1851. By 1867, Schoenhofen led his own brewery, the Schoenhofen Brewing Company that counted among Chicago's largest breweries by 1880.

Martin Ryerson Mausoleum

*Designed by Louis Sullivan of Adler & Sullivan (1889)*¹⁰

Egyptian Revival Style

The Martin Ryerson Mausoleum is a highly original fusion of two Egyptian building types, the pyramid and the mastaba, rectangular in plan, with sloping sides and a flat roof. Assembled of large blocks of polished blue-gray Quincy (Massachusetts) granite, the tomb is devoid of all overt Egyptian symbols. A doorway cuts clean through the center tension of a battered projection. The cornice is an austere fillet. Squarely centered upon the roof, a short tower projects with slightly splayed walls, capped with a stepped pyramid. The interior contains Sullivan's trademark arch, framing an unsigned bust of Ryerson. Ryerson arrived in Chicago at the age of 16. Lumber, the city's first industry, brought him wealth and prominence. His son, Martin A. Ryerson, also became closely associated with the Art Institute of Chicago.

EGYPTIAN REVIVAL STYLE - MONOLITHIC CUBIC FORMS

John A. Linn Mausoleum

Egyptian Revival Style

With its two lotus and papyrus flower columns and capitals flanking the doorway and its flat pyramidal roof, the John A. Linn family mausoleum is an excellent model of the Egyptian Revival style. With its battered lateral walls, each of one large smooth finished granite slab set on a curved base, the composition is monolithic.

G. Wilke Mausoleum

Egyptian Revival Style

The imposing G. Wilke mausoleum with its winged disc flanked by snakes and deeply overhanging cavetto is so thoroughly Egyptian Revival that its monolithic composition of polished red granite is

¹⁰ Though Ryerson died in 1887, the monument is dated 1889. Source: Morrison, Hugh. *Louis Sullivan: Prophet of Modern Architecture*. New York: W.W. Norton & Company, Inc. 1935. p. 128.

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almost overlooked. An acorn inspired egg and dart frieze encircles the cornice. To accent the eclectic nature of this mausoleum, the side walls are pierced by Beaux Arts circular windows. The bronze gates feature a Lotus theme with a Ravenite cross.

J.K. Stewart Mausoleum (Circa 1916)
Designed by Hugh Price
Egyptian Revival Style

The John K. Stewart (1870-1916) mausoleum is an exceptional red granite Egyptian Revival mausoleum ornamented with lotus decorated urns and columns, and papyrus roll banding which frames all architectural elements. The battered doorway is articulated with a fine bronze gate of lotus flowers and a window to match. Over the door, the deep cavetto of the cornice features a winged disc. Even the vents cut into the monolithic side panels have small bronze lancet screens.

Neise Mausoleum (Circa 1926)
Egyptian Revival Style

Egyptian Revival and monolithic medieval elements complement each other well on the granite mausoleum of George N. (1853-1933) and Elizabeth (1863-1926) Neise. A stained glass window, which complements the medieval stylistic elements, is the focal point of the rear wall. Its image, a lily, is the traditional Christian symbol of purity and innocence.

Raffington Mausoleum (Circa 1911)
Egyptian Revival Style / Classical Revival Style

The gray granite Thomas Neal Raffington (1828-1899) family mausoleum is a fine example of the nineteenth century eclectic use of historical styles. An Egyptianized battered doorway stands behind four severe Doric columns. The cast bronze doors feature inverted torches, a traditional Etruscan-Roman motif. A green, stained glass, floral-covered cross against a blue field fills the window opening. The mausoleum was originally built for the William Wrigley, Jr. family, but ownership was later transferred to the Raffington family.

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CLASSICAL REVIVAL MAUSOLEUMS

Mausoleums inspired by the Maison Carrée of Nîmes, France, dating from 16 B.C.E. and the Temple of Portunus⁶ in Rome, look like miniature ante-bellum mansions: a house with columns on its front porch. Void of windows and only a central doorway fronted by a portico and four columns to hold up a pedimented roof, this came to represent the ideal American mausoleum plan. Though Corinthian columns and capitals support the Maison Carrée and thus were historically preferred in American stylistic revivals, Doric and Ionic orders were also common. Just as in Rome, stylistic influences meld at Graceland to create a unique assemblage. Many fine examples of all three orders stand at Graceland.

D.W. Mills Family Mausoleum
Classical Revival Style

The severe Doric order is represented by the D.W. Mills family mausoleum. The four unfluted, baseless, granite columns are paired, the opening leading to the door being slightly wider than that to either side. The door is of bronze and ornamented with a Roman X-framed window in its upper half. A tiara-like, tall, unadorned pediment defines the roof. The crypts of the mausoleum are of monolithic granite blocks whose surface has been slightly rusticated.

Lehmann Family Mausoleum
Designed by Mundie and Jensen (1919)
Classical Revival Style

A variant on the Palladian-Roman inspired severe Doric order is also to be found at Graceland. A fine example is the entrance portico of the Ernest J. Lehmann mausoleum designed by Mundie and Jensen in 1919. Four Doric columns guard a doorway accented only on the lintel with diminutive bands of bead and reel, egg and dart and an acroterion decorated frieze. The remainder of the large structure is articulated quickly by unfluted pilasters, which barely cast a shadow line on the otherwise smooth walls. Small lion heads confirm each juncture of the eaves.⁷

⁶ Formerly known as the Temple of Fortuna Virilis, the Temple dates from 2 B.C.E. Portunus is the god of rivers and ports, a reference to the port of Ancient Rome.

⁷ Keller, Harold. *Gothic, Palladio and England*. Munich, 1971.

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The doorway is defined by two exceptionally ornate pierced bronze gates. Their unrivalled organic ornament defines the Sullivanesque style, with strong Celtic, Art Nouveau and Islamic stylistic allusions. Bronze leaves crown the gates of interlaced vines and beaded star-like patterns kindred to the underarms of an outstretched octopus. The wildly organic inner door, reads "Getty" on the lower half and is embossed "1890."

L.H. Boldenweck Mausoleum (1897)
Art Nouveau Style

L.H. Boldenweck's mausoleum is cut of Bedford, Indiana limestone and gray granite. An inscribed arch inside a large square outline defines the entrance. The spandrels between the arch and the squared frame are filled with full headed wheat, a traditional Christian symbol, while an angular egg and dart course runs along the upper wall under the eaves. An opalescent glass window of lilies is located on the south facade.

Huck Mausoleum
Art Nouveau Style (Circa 1905)

The Indiana limestone Huck Mausoleum is Romanesque inspired in its heavy, squat, solid construction and rounded arches, while the ornament and roof structure are Art Nouveau inspired. The central rooftop finial is a cross overgrown with a carved climbing rose. A large arch to either side of the entrance memorializes death with sculpted wreaths placed over an inverted thistle stem. Each seed pod is closed. A wreath and palm leaf fill the panels on each side. Palm leaves are symbolic of death and continue that association for Christians on Palm Sunday and Ash Wednesday. Ferociously roaring lion heads at the cornice to the left and right of the portal guard it for all eternity. Iron gates frame the entrance. Louis C. Huck (1843-1905), a Chicago maltster, produced some 300,000 bushels of malt during his malt house production peak in 1873.

Mayer Mausoleum
Art Nouveau Style (1910)

Overtly Austrian Secessionist Art Nouveau elements are not common at Graceland. A small, but fine gathering of them is found on the gray granite William J. Mayer (1864-1922) mausoleum. Each of the flutes of the corner pilasters shows inverted buds at the top from which three squares drop down along the flute. The volutes are also highly stylized and angular.

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ART DECO MAUSOLEUMS

The Art Deco style became very popular and widespread in architecture, but is comparatively rare in the design of large funerary monuments, such as mausoleums.

Holmes Mausoleum

Crafted by Chas G. Blake Co. (1934)

Art Deco Style

The Art Deco Holmes mausoleum is a custom design and one of only three mausoleums sited on Lake Willowmere. As with the Goodman crypt, there is a balcony overlooking Lake Willowmere and no distinct front or back to the symmetrical mausoleum, crucial to the overall relationship of the mausoleum to the waterfront and adjacent roadway. Set on a large, stepped platform, the structure towers like a small skyscraper, complete with setbacks and flat tops. The Deco characteristics of fluted corners, rounded window framing with central projections and carved panels of palmettes define this structure as distinctly 1930's. The gates incorporate Egyptian lotus buds with maple leaves and undulating vine-like bars epitomizing the wavy patterns that prevailed in Art Deco architecture. Given the rarity of Art Deco mausoleums, these gates are among Graceland's most important bronze works. Linear Deco lettering highlights the occupants, John S. Holmes and Maud G. Holmes, at the base of the stepped platform.

ROMANESQUE & ECLECTIC MAUSOLEUMS

Potter Mausoleum

Designed by Frederick R. Schock (Circa 1904)

Romanesque Style

The Potter mausoleum has a dramatic composition with rusticated and cyclopean-inspired Richardsonian Romanesque-Visigothic stones and Anglo-Saxon twisted columns topped with Ionic capitals. The mausoleum's designer aspired to a well fortified look with drawbridge chain slits on both sides of the central doorway and heavily buttressed sides emphasizing the fiction of strength. The eclectic theme is completed with two diminutive Renaissance-inspired Tuscan Ionic columns at the back window. O.W. Potter was another of Chicago's industrial titans, whose steel works joined Ryerson's to become Inland Steel.

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ancient roots in the Tholos tombs of Mycenae. The Mycenaean tombs are composed of two parts, the Dromos, or approach, an unroofed passage cut into the hill and the Tholos, which formed the actual tomb. The excavations of Mycenae had been widely publicized in the decade before 1911. Allowing for different technology, similar features can be seen in both tombs. While the Mycenaean tomb is built into a circular excavation in a hill, and rising in a cone to about the same height as the diameter of the floor, the hill is partially built around the Wolf tomb and its height is not identical to its diameter. The top of the Mycenaean cone projected above the slope of the hillside and was covered with earth. The Wolf tomb has an air vent projecting above the ground. These tombs have a significantly lower visibility on the landscape than above ground mausoleums of a comparable size.

G.M. Stevens Crypt
Designed by Huehl & Schmid (Remodeled 1908)
Classical Revival Style

Similarly buried and visible to the world mostly at its entrance is the G.M. Stevens crypt remodeled by the Chicago firm of Huehl & Schmid in 1908. Its portal flanked by Ionic columns and overscen by a pediment, the Stevens crypt is also a Tholos inspired classical Greek crypt. Ornamental stone newel posts define the stepped entry descending into the hillside.

Goodman Crypt
Designed by Howard Van Doren Shaw (1919)
Classical Revival Style

The architect Howard Van Doren Shaw nestled the Goodman family crypt neatly into the man-made shore of Lake Willowmere, a site both dramatic and striking - its top serving as an overlook and its entrance step submerged into Lake Willowmere. The main entrance is best approached in a slowly gliding skiff, much like crossing the River Styx or reaching the Isle of the Dead.

The granite crypt immortalizes the life of thirty-five-year-old Kenneth Sawyer Goodman, an aspiring actor and playwright. Built after his death in 1918, the top of the mausoleum is a stage or a platform, as if to emphasize the theatrical aspect of Goodman's life. A Palladian-styled balustrade framing the platform opens towards Lake Willowmere, offering a dramatic vista. A limestone panel on the lawn side depicts in low relief, a female figure, a young dancer and an old man in classical Greek style. These figures appear to represent the three ages of man; athletic vigor in the center, flanked on the left by passion and on the right by wisdom. An inscription panel on the balustrade reads:

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"Until the Day Break and the Shadows Flee Away."

While another inscription above the bronze doorway at the waterside entrance reads:

"Lulled in that sweet and quiet sleep
That hath no vexing dreams
a deep and silent slumber."

FUNERARY MONUMENTS

CLASSICAL REVIVAL STYLE MONUMENTS

Kellogg Gary Monument
Classical Revival Style

Kellogg Gary (1903-1929) is commemorated by an inspired variation of the Choragic Monument of Lysicrates, Athens, (late fourth century B.C.) Its cylindrical shape made it an ideal focal point and point-of-view of major picturesque landscapes and elevated sites. During the eighteenth and nineteenth centuries, the building was often replicated in Europe and America, as a place of rest in parks and cemeteries. The first copy of the Choragic Monument was built in England in 1770 at Shugborough, Staffordshire. This archaeologically correct Greek Revival building was designed by James Stuart. It was derived from the surveys carried out for *The Antiquities of Athens* where it was illustrated in Volume I (1762) Chapter IV, plate 3.⁷

A circular base supports the Gary monument. Its six granite columns are fluted and stand on Ionic bases. Their capitals are in the Palladian Roman Corinthian style (auntes instead of acanthus leaves enclose the inverted bell of the capital). The drum-like architrave is encrusted with floral swags while diminutive acroteria accent each column at the roof line.

Kroeschell Monument
Classical Revival Style

Depicting time passing is difficult. A successful representation in the form of a mostly destroyed classical temple is that of the Albert (1850-1904), Otto (1852-1905), Emma (1858-1938), Dora

⁷ Carl James Stevens, *Georgian Architecture*. London, 1993, pp. 78. See also: John Boardman, and Max Hirmer, *Die Griechische Kunst*. Munich, 1966, pp. 102.

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Kimball Monument

*Designed by McKim, Mead and White (1907)**Classical Revival Style*

William Kimball (1828-1904) and family are commemorated by a bleached marble portico without the building. Six very tall Palladian-inspired Corinthian, white marble columns support a massive architrave and function as an open stage for a kneeling angel. The Kimball family is interred under marble slabs set symmetrically before the angel. Kimball, a New Englander, founded a music instrument company in 1857. By offering installment buying, he made it possible for American families to purchase pianos and organs, and in turn made pianos famous in Chicago.

Anderson Monument

*Designed by Graham, Anderson, Probst and White, with Henry Hering (1925)**Classical Revival Style*

A line portrait medallion with a minute inscription - 1870 Peirce Anderson 1924 - is the only indication of the occupant of one of the finest memorials in Graceland. Anderson's memorial is a Roman inspired funerary memorial that is a hybrid of a sarcophagus, a mausoleum and a colonnade. Built of red polished granite, it has no door or window. A cage of smooth fully round columns boasting Corinthian capitals rest on pedestals reminiscent of those found on the Arch of Septimius Severus (193-211 A.D.) or the Arch of Constantine (completed in 315 A.D.) in Rome. These columns are set on a superbly proportioned and finely articulated high base. Inside the rectangular cage of columns is a box flush to the ceiling. The roof is also Roman inspired. Tombs of this type were common among the Romans of North Africa.⁷ Anderson's realistic high-relief profile bust was cast in bronze and then fire gilded in 1930 and signed by the artist HH. Spelled out, the initials HH probably refers to Henry Hering (1874-1949), a well-known New York sculptor active in 1930 who also had strong associations with Chicago. (William) Peirce Anderson, one of Daniel Burnham's partners, was a founding member of Graham, Anderson, Probst and White, a preeminent Chicago architectural firm. Anderson, one of the firm's four senior partners led the firm from its creation in 1912 until 1923. "His plans for department stores, banks, and railroad stations exemplified the best of the classical tradition creatively applied to the demands of new building conditions and types."⁸ He was the firm's chief city planner for the improvement of Manila and the summer capital of the Philippines, Baguio.

⁷ Bothus, Axel and J.B. Ward-Perkins. *Etruscan and Roman Architecture*. Baltimore, 1970. pp. 458-479. Also see: Warrington, B.H. *The North African Provinces from Diocletian to the Vandal Conquest*. Cambridge, 1934.

⁸ Clappell, Sally A. Kitt. *Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936: Transforming Tradition*. Chicago and London: The University of Chicago Press, 1992.

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Chalmers Monument

Designed by Graham, Anderson, Probst and White (1924)

Classical Revival Style

Graham, Anderson, Probst and White designed the classical Greek white marble Chalmers colonnade in 1924. Based on the entrance to the Treasury of the Athenians in the sacred precinct at Delphi, the colonnade has a pier at either end and two Doric columns in the center. Set on a Itai slab base, the columns are surmounted by a large-scaled entablature. Single wreaths at either end of the entablature serve as metopes. The incised inscription, "Chalmers," is at the center. The entablature is surmounted by a projecting cornice with acroteria around the edge. Anthemion antifixes project above the entablature.

CLASSICAL REVIVAL STYLE - EXEDRA

An allegorical bench for the dead is known as an exedra, shorthand for an ancient Greek and Roman meeting room or area, often open on one side with seating along a wall. As a bench it offers a place to rest, repose or gather in community. Graceland offers a number of these designs.

Pullman Monument

Designed by Solon Beman (1897)

Classical Revival Style

A tall, single fluted, granite, Corinthian column topped by a fine, carved Corinthian capital designates the site of George M. Pullman (1831-1897). Set on an octagonal pedestal, the column is flanked by exedra like benches to the left and right. Designed by Pullman's architect, Solon Beman, the memorial is like no other at Graceland in size and fidelity to archaeological sources – the capital is an accurate enlargement of the late fourth century B.C. Corinthian capital of the Choric Monument of Lysicrates, Athens. Early in his career, Pullman raised buildings in Chicago above the wet, low ground level. Pullman transformed Chicago's early landscape, so that it became an adequately dry environment for urban growth. Later, Pullman built a model corporate town, one of the major urban planning achievements of the nineteenth century, on the prairie south of Chicago, alongside the railroads running on the west side of Lake Calumet, where he manufactured and distributed Pullman Palace Cars. Pullman's Palace Cars received a major boost from their use in Abraham Lincoln's funerary cortege across America."

¹⁰ Buder, Stanley. *Pullman: An Experiment in Industrial Order and Community Planning, 1880-1930*. New York: Oxford University Press, 1967. p. 10-11.

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Runnels Monument
Classical Revival Style

A simple exedra, a bench facing two granite slabs with only names and a cross on each and laid flush into the grass, marks the site of John Sumner (1844-1929) and Helen Rutherford (1844-1918) Runnels. A hedge defines three sides of the site.

Lyon Family Monument
Classical Revival Style

A monolithic, curved granite bench marks the site for John B., Emily C., and William C. Lyon memorial exedra. Grape vines mark the ends of the bench arms.

Kranz Family Monument
Crafted by J. Pajean & Sons (1919)
Classical Revival Style

A very large and solemn granite bench of several steps memorializes John M. Kranz (1841-1919) and his family. Constructed by J. Pajean & Sons, the monument has finely ornamented bronze plaques. Kranz established a major Chicago institution, the Kranz candy store (1869-1947) at State and Randolph Streets. During the 1880's, the firm of Adler & Sullivan transformed the State Street facades of the Kranz and Springer Buildings as the Auditorium Theater was being designed.*

Bennett Monument
Classical Revival Style

Combining a tempietto and an exedra is not a classical Greek or Roman tradition, but did have its following in the eighteenth and nineteenth centuries. An interpretation of this idea is the Herbert (1861-1915) and Teresa (1874-1924) Bennett memorial. A granite exedra curves towards the viewer to invite or envelope. Its center, dominated by a triangular block, supports a three-sided temple fragment of the Palladian, Roman Doric order. The bowed architrave carries the name

* Courtesy, John K. Notz, Jr. Trustee of the Graceland Cemetery Improvement Fund. 1998/2000
See also: Twombly, Robert. *Louis Sullivan: His Life and Work*. New York: Elizabeth Sifton Books, 1986. and Miller, Ross

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Bennett in large bronze letters. The Bennett memorial is a free adaptation of the well known Roman-built round temple at Baalbeck, Syria, dating to the first or second century A.D.⁷

ART NOUVEAU - EXEDRA

Adams Family Monument
Art Nouveau Style

A polished granite exedra commemorates the Adams Family.

Lowden/Pullman Monument
Crafted by Presbrey-Leland Studios (1943)
Art Nouveau Style

A curved wall may function exedra-like as it protects those within the curve. Former Governor of Illinois Frank Orrin Lowden (1861-1943) and wife, Florence Pullman (1868-1937), are memorialized by a smooth, mildly curving finely grained, gray granite monolithic wall whose only ornament is a central circular bas-relief depicting a wreath of oak leaves, and rectangular end-panels with a spray of oak leaves. Both are complete with acorns. Their actual graves are marked by plain headstones set just above grass level. The site is modest and lies quietly just to the south of the father Pullman's monumental composition.

Having gained wealth as a corporate lawyer in Chicago before marrying George M. Pullman's daughter, Florence, Frank Orrin Lowden was governor of Illinois upon the nation's entry into World War I. His 4,600-acre Simmissippi Farms near Oregon, Illinois became a national model of agricultural production as the nation entered into the great conflict.⁸ O.C. Simonds, Graceland's landscape gardener, provided the landscape design for this estate.

⁷ Luckenbach, H. *Arte e Storia del Mondo Antico*. Bergamo, 1907, pp. 135.

⁸ Hutchinson, William T. *Lowden of Illinois: The Life of Governor Frank O. Lowden*. 2 vols. Chicago, 1957.

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CLASSICAL REVIVAL STYLE - SARCOPHAGI

A sarcophagus is a stone coffin of ancient origin. Often the sarcophagus was displayed as a monument inside a crypt or a mausoleum or placed under an open roof or set up in a field.²⁶ By the early nineteenth century, the sarcophagus was used almost exclusively for nobility in traditional contexts, such as in a royal crypt. With the rise of the wealthy manufacturer and businessmen, the established royal traditions changed and the sarcophagus renewed its ancient public function of display. Many sarcophagi stand at Graceland. A few will explain the type.

Charles K. Parmelee Sarcophagus
Classical Revival Style

A fine granite sarcophagus standing in isolated splendor on slightly raised ground was set for Charles K. Parmelee (1857-1906). Its ornament of finely carved festoons of lilies, roses and clasics drape over simple rosettes that are hung with a maniple, one of the Eucharistic vestments worn on the left arm. Inverted torches mark the corners. The image of death is repeated here often. As with all sarcophagi, the carving was done directly into the block.

George Goldmann Sarcophagus
Classical Revival Style

Standing alone, the great rectangular granite sarcophagus of George Goldmann (1852-1912) has Greek triglyphs and metopes under a denticulated frieze and the laurel wreath on each end are cut directly out of the block. The lid is its own stone and lacks ornament.

Cummings Sarcophagus
Crafted by Charles W. Blake, Co. (circa 1897)
Classical Revival Style

Large lion-headed handles are the most obvious characteristic of the dark granite sarcophagus for Columbus R. (1834-1897) and wife, Sarah C. Mark (1841-1907) Cummings. The memorial is partially covered by a drape which has been drawn back to reveal the left side of the sarcophagus or is in the process of concealing it. Other sarcophagi at Graceland are also partially draped. This design may be an indication of time passing as discussed in the Kroeschell monument context.

²⁶ Deichmann, F.W. *Sarkophagstudien*. Rome, 1972. p. 27.

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Shortall and Dunbaugh Sarcophagus
Classical Revival Style

On a significantly smaller scale is a marble sarcophagus set on a granite base for Pierce Shaw Shortall. Its reason for being is explained fully in the inscriptions: private U.S. Zouven Co. I. 17. N.Y. volunteers killed in action Averyboro, NC. March 16, 1865 and Franklin Perkins Dunbaugh, 1929, missing in action, Korea, Dec. 5, 1952. "Semper Fides".

Charles A. Wacker Sarcophagus (Circa 1929)
Classical Revival Style

A red granite sarcophagus memorializes the chairman of the Chicago Plan Commission, Charles A. Wacker (1856-1929), who promoted City Beautiful Movement ideas. Wacker hired Burnham to envision the commission's responsibilities, which resulted in the now-famous Burnham Plan for Chicago. He was also a brewer and Trustee of the Graceland Cemetery Improvement Fund.

CLASSICAL REVIVAL STYLE - URNS

Urns, free standing on columns or partially concealed by a drape, are common at Graceland. Since unrecorded time, urns with lids have held human remains. When set on the ground, on a plinth, a column, or an obelisk, a lidded urn is generally of solid rock and functions solely as a dramatic conclusion.

Draped with a thick cloth, often fringed and acting as a shroud, an urn gained a special place in nineteenth century thought. With the drape either revealing it or covering it, the urn became the vessel of salvation and revelations and also a reminder of the miracle of water to wine. Another direction of Victorian allegory led to vessels seen as the human body, which has been interpreted, as a vessel of the soul. To drape it, shroud it, cover it or hide it are variations on the emblem of respect, sorrow and mourning, while partially hiding it indicates some joy and salvation for the deceased.

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McMahan Monument
Classical Revival Style

Mary McMahan (1833-1866), wife of N.D. Clapp, is remembered by a weathered white marble marker of a partially draped urn placed on a pedestal on whose sides float inverted torches. Inverted torches are an Etruscan-Roman symbol of death. An inscription on the plinth relates: "I wish Jesus would take me up."

Ayer Monument
Classical Revival Style

A draped urn rests on a tall pedestal whose sides are textured granite from which the polished letters of Enos (1814-1896) and Ann (1818-1886) Ayer are raised.

ART NOUVEAU URNS

Schmidt Columbarium
Designed by Hugh Garden of Schmidt, Garden and Martin (circa 1900)
Art Nouveau Style / Sullivanesque

Dr. Ernst (1830-1900) and Theresa (1829-1913) Schmidt were the parents of the architect, Richard E. Schmidt. A square base supports a pedestal upon which rests a stand into which is set a pointed fluted cup, a finely ornamented Prairie style urn. The urn is formed by a fluted acorn-shaped vessel cradled in an ornamental stand. The sides of the stand and the underside of the cup's neck are covered with an intricate web of organic and geometric Sullivanesque designs. The crown is formed by two decorative rings of interlaced patterns in low relief. The vessel is an allegorical drinking cup from the Middle Ages—once raised, it could not be set down until empty, and would be returned to its point of origin,...thereby illustrating the filling, emptying, circle of life. Throughout the Middle Ages and Renaissance, this type of one-draught cup was viewed as symbolic of life.⁷ The sculpture sits upon a bronze cap for the granite monument which is inscribed with Dr. Ernst Schmidt's name and life dates in flat face type. A second band encompasses the monument several inches below with Theresa Schmidt's name and life dates.

⁷ Vollbach, W.F. *The Diakon, a cup from Catalogue, Römisch-Germansches Nationalmuseum*. Köln, 1973.

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This Prairie School inspired ornamental urn, measuring 23" high and 15" in diameter was designed by Hugh Garden, a design partner of the Schmidt's son, Richard Ernst Schmidt (1865-1958) of the architectural firm Schmidt, Garden and Martin.²⁰

Dr. Schmidt had participated in the 1848 revolution in Germany and in 1857 left Bavaria for the United States where he became an ardent abolitionist and spoke at the John Brown Memorial Meeting in Chicago. During the Civil War he joined the Union's forces. Later he organized the defense committee for August Spies, accused Haymarket rioter, and became the committee's treasurer. His non-medical and charity activities lost him many paying patients, but he did quite well on the staff of Alexian Brothers and Michael Reese hospitals.

Sangston/Hettler Urn
Art Nouveau Style

An elaborate bronze urn of lotus petals rests on a tall pedestal of lotus leaves.

EGYPTIAN REVIVAL OBELISKS

Herman Monument
Egyptian Revival Style (1886)

Dating from 1886, the Herman obelisk is among the oldest at Graceland. Set on a two-tiered base, the Herman obelisk is cut from a single piece of Joliet/Lemont limestone. Created by craftsmen who were not familiar with the proportions of obelisks, the needle is awkwardly scaled - too wide at the base for the slender point it achieves. A contemporary of the Washington Monument, the obelisk is a fine example of early Egyptian Revival at Graceland. The obelisk is an important example of early large scale monuments in Illinois.

John P. Altgeld Monument
Egyptian Revival Style

Devoted friends erected a small granite obelisk in honor of Governor John P. Altgeld (1847-1902). The bronze plaques on the four sides of the obelisk are inscribed with his public speeches and his document pardoning the surviving prisoners of the Haymarket Riot (Fielden, Neche & Schwab).

²⁰ Conversation with Tim Samuelson, 22 June 1997.

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The Hunt Monument
Crafted by J.G. Batterson (circa 1870)
Egyptian Revival Style

A non-traditional granite obelisk, one capped with Lombard - Romanesque inspired detailing, marks the Charles H. (1830-70) and Elconora (1834-1904) Hunt grave site. At a glance the Hunt obelisk does not draw special attention to itself, but a closer look reveals it as a signed work of J.G. Batterson of Hartford, Connecticut.

Other fine obelisks include the following: Clarke Monument, Cobb Monument, Carter H. Harrison Sr. Monument, Newberry Monument, and Pinkerton Monument.

EGYPTIAN REVIVAL COLUMNS

A single tubular shaft ringed with lotus foliage at the bottom, standing much like an obelisk on a massive two- or three-tiered base and topped by a stylized Egyptian lotus blossom capital, is common at Graceland. The capitals of the Graceland columns are an inverted bell of thick lotus petals resting on a ring of small chevrons, lotus blossoms or beads effecting the transition from the shaft. The shaft is smooth but not polished and may have symbols such as the CHI-RHO or IIIS or a cross inscribed in a polished band encircling it at mid shaft. The base of the shaft grows out of a high relief of spiky lotus leaves. These leaves are composed of an overlay of steep triangles of alternating mat and polished surfaces.

F.X. Binz Monument
Egyptian Revival Style

A fine interpretation of this type is seen in the lotus stem of the monument for F.X. Binz (1872) and wife Kunigunda End (1818-1907). The shaft is a matte-finished granite and the foliage base is very crisp. The finely foliated capital is topped by a partially draped urn - a symbol of death and cremation.

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John Crighton Monument *Egyptian Revival Style*

An almost identical granite column can be found commemorating John Crighton (1803-1887). Atop its capital stands a very non-Egyptian sentimental addition, an angel holding a trumpet - in the Book of Revelations, a trumpet announces the Resurrection.

EGYPTIAN REVIVAL INSPIRED MONUMENTS

Numerous vertical monuments at Graceland are not quite obelisks nor are they columns in the classical sense. They are hybrids of the Egyptian Revival Style and other styles.

Edward Bolter Monument *Egyptian Revival Style*

Set on a sweeping base and shaped much like an obelisk, the stone monument commemorating Edward Bolter (1861-1913) is topped with a granite brazier. The monument is a fine example of Victorian eclecticism in the way it utilizes numerous Egyptianized elements in an independent context. Set between the inscription "in memoriam" and a winged disc flanked by snakes, the monumental shaft of the Bolter memorial carries a deeply cut bouquet of dart-like papyrus flowers.

In classical Greek and Roman times the brazier was a three-legged bronze support for a shallow metal bowl filled with offerings to the gods, often coals or incense. Completing the Egyptian Revival theme in a Greek and Roman context, the stone brazier has legs of bunched papyrus stems whose flowers embrace the bowl. The Bolter obelisk includes devotional imagery from the three dominant cultures that defined the western world and the cultures most widely represented at Graceland, the Egyptian, Greek and Roman.

Carpenter Monument *Egyptian Revival Style*

The marker for Philo (1803-1886) and wife, Ann Thompson (1806-1866) Carpenter is a hybrid whose appearance is closer to that of a chimney than an obelisk or column. Each of the eight sides of this Joliet/Lemont limestone shaft frames a deep tapering recess, functioning like fluting, culminating in a large octagonal capital. Philo Carpenter was a well-known abolitionist and promoter of early Chicago religious organizations. Shortly after Carpenter's death, famed sculptor Lorado Taft made a death mask of his face.

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Edward Bolter Monument *Egyptian Revival Style*

Set on a sweeping base and shaped much like an obelisk, the stone monument commemorating Edward Bolter (1861-1913) is topped with a granite brazier. The monument is a fine example of Victorian eclecticism in the way it utilizes numerous Egyptianized elements in an independent context. Set between the inscription "in memoriam" and a winged disc flanked by snakes, the monumental shaft of the Bolter memorial carries a deeply cut bouquet of dart-like papyrus flowers.

In classical Greek and Roman times the brazier was a three-legged bronze support for a shallow metal bowl filled with offerings to the gods, often coals or incense. Completing the Egyptian Revival theme in a Greek and Roman context, the stone brazier has legs of bunched papyrus stems whose flowers embrace the bowl. The Bolter obelisk includes devotional imagery from the three dominant cultures that defined the western world and the cultures most widely represented at Graceland, the Egyptian, Greek and Roman.

Carpenter Monument *Egyptian Revival Style*

The marker for Philo (1803-1886) and wife, Ann Thompson (1806-1866) Carpenter is a hybrid whose appearance is closer to that of a chimney than an obelisk or column. Each of the eight sides of this Joliet/Lemont limestone shaft frames a deep tapering recess, functioning like fluting, culminating in a large octagonal capital. Philo Carpenter was a well-known abolitionist and promoter of early Chicago religious organizations. Shortly after Carpenter's death, famed sculptor Lorado Taft made a death mask of his face.

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Munger Monument
Egyptian Revival Style

The limestone Wesley (1813-1868) and Marion Allison (1823-1883) Munger memorial is strikingly similar to the Carpenter monument but not a copy. Its lack of a capital and that it stands on a triple-tiered base whose main inscription block is round-headed lends the Munger shaft a similar, yet different silhouette.

Winston Monument
Egyptian Revival Style

Frederick Seymour (1856-1909) and wife, Ada Fountain (1857-1919) Winston share a magnificent limestone pier whose four low reliefs, cast in bronze, are as much a sun-dial as a calendar - each of the four sides emphasizes a season. Besides time and calendar function, the south plaque depicts a slightly veiled figure holding a nautilus shell to his ear. Opposite him are large waves. In a similar style the west bronze presents a bird perched on a skull in a whirling wind, while a single rose lies on the ground. Only a few hours are marked for the sun, indicating a limited use. On the east side a woman is seated across from a fire. On the north panel the background is a very low relief whirlwind and the hours for the sun marker are limited. Individually and together, these four time and seasonal images remain enigmatic.

COLUMNS AS PEDESTALS FOR FIGURES

Another common monument form is the figure on top of a column. At Graceland, the figure atop a pedestal, column or capital is always female - at least since the Muses began to be associated with the arts by the ancient Greeks. She is an allegorical figure, that is the figurative representation of an abstract or spiritual meaning through a material, figurative form. For greater realism and detail, the allegorical figure was usually cut from a softer stone than the column she stands on. Sometimes she raises her right hand and points a finger towards heaven, symbol of salvation to come, or she holds an anchor to symbolize the stability of belief and fastness of faith. Sometimes she clutches a cross to her breast, or holds an open book, the words of God, or she holds a trumpet, the sound of which marks the end of time, the Last Judgment followed by salvation.

Columns supporting allegorical figures are very common in the nineteenth century but are securely anchored in the distant pagan past. The pagan Greeks often placed small statues of men, women,

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gods, roosters and owls on top of vertical columns resulting in their depiction by early Christians as pagan idols - often seen toppling before the power of Christian prayer. But as with many pagan rituals, the figure on the column soon found its way into Christian imagery and survived as a saint or other devout emblem.

Closer to Graceland in time and inclination is the column on the Place du Châtelet in Paris. When it was designed by Françoise-Jean Bralle (1750-c.1832) with sculptures by Simon-Louis Boizot (1743-1809) it was one of fifteen new Parisian fountains ordered by decree on May 2, 1806.

Set on a square base of three levels, a bunch of lotus flowers form a circular column. Circular bands bearing inscriptions and braced by four female figures at the bottom tie the lotus bunch. The palm leaves gathered in tight formation form a chevron capital. A winged female figure stands atop the capital, a classical Greek-inspired variation of Nike, holding wreaths of victory and martyrdom.⁴ The Boizot column may very well be an inspirational source for the many female figures, with and without wings, on top of columns holding wreaths, anchors, trumpets, books and pointing on high at Graceland.

John W. Stotz Monument
Egyptian Revival Style

Counted among Graceland's many fine examples of Egyptian Revival inspired columns topped by a figure, the monument for John W. Stotz (1884-1903) also presents an aesthetic play of contrasting materials, granite and limestone. The allegorical figure holds both a cross and a wreath.

John Seely Wallace Monument
Egyptian Revival Style

Not part of the Victorian aesthetic intention was the effects of weather on one material more than on another, observed on the John Seely Wallace (1811-1878) monument. The granite lotus column retains its crisp edges while the marble allegorical figure on top has eroded away.

⁴ *Egyptomania*, 1994, p. 272f.

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William F. Gloor Monument
Egyptian Revival Style

The William F. Gloor (1864-1908) commemoration presents, just above eye level, a seated allegorical female figure cut from a single block of granite. Her Art Nouveau styled hair and facial features are characteristic of their time. By placing a laurel and rose wreath in her hands, the sculptor gave her a funerary meaning which she otherwise would not convey. A Freemasons emblem decorates the pedestal. The three members of the family each have a symbolic cushioned kneeler sculpted from granite facing the main monument. This visual contradiction of seemingly soft material and function, a cushion complete with tassels, has since ancient times been an accepted metaphor for reality. This type of realism was especially popular at the end of the nineteenth century.

Warren Monument
Crafted by American White Bronze Co.
Egyptian Revival Style

The female figure standing tall on the Warren family marker was cast in zinc or "white bronze" by the American White Bronze Co., Chicago. The name plates have a bronze finish. The figure extends her right arm and index finger toward heaven while she holds an open book in her left. Each side of the base presents an emblem that relates to a Christian image of death or salvation: in front, a wreath represents suffering; on the back, a bundle of wheat and scythe represents death, being cut down at one's prime; on the right, an anchor, a symbol of Christianity as a stabilizing force in an otherwise turbulent world; on the left, a cross and roses, salvation and glory.

Tuthill King Family Monument
Crafted by Schuyler, Parsons, Landon (circa 1886)
Egyptian Revival Style

A zinc or "white bronze" allegorical figure stands with her head and right hand raised towards heaven. The statue is set on a square limestone base and lotus form pedestal. She stands before the Tuthill King (1804-1886) family sarcophagus, a simple black granite sarcophagus on a red granite base. Rarely seen in stone monuments, but common in white bronze castings, the Tuthill

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figure is signed by its manufacturer, Schuyler, Parsons, Landon, of Bridgeport, Conn. Tutthill King introduced white bronze to Graceland.⁵⁹

Shirra and Stewart Monument
Egyptian Revival Style

Atop the pink granite shaft of the Shirra & Stewart families, a limestone figure holding a trumpet stands ready to herald in the Resurrection.

Eli Williams Family Monument
Egyptian Revival Style

The Eli Williams (1799-1881) family monument is enveloped by the landscape. This monumental brown sandstone figure of a woman holding a cross is thoroughly entwined with living ivy. Figures of a woman holding a cross became popular in the later nineteenth century, in part through devotional paintings depicting Mary Magdalene clinging to the great stem of the Cross. The origin of this emotional-devotional composition can be found in late Medieval panel paintings in Northern Europe⁶⁰.

Like many early settlers of Chicago, Eli Williams became wealthy through land speculation. A Chicago pioneer, he arrived from Connecticut, opened a store, speculated in land, built a hotel, and died wealthy. Today, the Williams family plot is one of the few in Graceland with curbing to mark its perimeter. This formal perimeter for a burial site was prohibited by 1880 for reasons that may have as much to do with landscaping the cemetery into a park and the invention of the lawn mower as it did with democratic intentions being reaffirmed after the Centennial celebrations of 1876.

⁵⁹ King, Tutthill. Letter of Agreement between Graceland Cemetery Company and Tutthill King witnessed by W.P. Black. Graceland Cemetery Company Record Book. December 18, 1878. Given the unknown weathering characteristics of zinc (white bronze), King was required to execute a \$500 bond with the cemetery and sign a letter permitting the cemetery to remove the monument if decay resulted.

⁶⁰ Goldschmidt, Adolf. *Das Magdalencubild seit dem ausgehenden Mittelalter*. Munich, 1926.

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William F. Wood Monument
Egyptian Revival Style

The stone allegorical figure sits with legs crossed atop the William F. Wood (1861-1909) marker holds a rose in her left hand and rests her head with her right arm. This image was inspired by the widely popular image by William Wetmore Story (1819-95), of "Cleopatra," sculpted in the mid 1850's, followed by "The Libyan Sibyl," displayed in 1868. Both these seated Egyptian Revival images owe their composition to the seated figure of "Melancholia" in Albrecht Dürer's woodcut, dated 1514.

Frederick W. Wolf Monument
Art Nouveau Style

On the Frederick W. Wolf (1837-1912) monument, a life-size female figure cut from granite is shown descending a few steps clutching a bouquet of roses in her left hand and a single rose in her right. This arrangement could be symbolic of the single perfect beauty of death as the step to eternal abundance. The fully draped female figure may be the personification of beauty, truth to the world. To depict a figure in motion is very rare on funerary monuments and to present a female figure descending stairs as she does on the Wolf monument is noteworthy, especially given the date, 1912.

In October of that year Marcel Duchamp, a French cubist and surrealist artist, exhibited a painting entitled *Nude Descending a Staircase*. The following year the cubist painting attracted much attention in New York, then Chicago and Boston. Also in 1912, the Italian Futurists, Giacomo Balla and Umberto Boccioni, interpreted motion in painting and sculpture through the action of legs. Although these two examples of European art were not directly influential on the Wolf sculpture, they do help place it in its time through its unconventional depiction of movement.

GOTHIC REVIVAL STYLE

The revival of Gothic architecture took place from the mid-eighteenth century to the twentieth century. At first the style was not taken seriously but by the 1830's it had found its great apologists in Pugin in England, Viollet le Duc in France and Schinkel in Germany. Their respective interest in the Gothic was not focused on any one phase of the style. This resulted in eclectic interpretation that rested as much on form as on content. Aspects of French High Gothic of the thirteenth century were especially popular in the United States. Pointed arches, bosses, ribs, finials

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and crockets were particularly prized. For funerary purposes the reliquary shrines common in Belgium and Germany were studied. Also of great interest was the French and Italian tradition of interring royalty and high clergy in sarcophagus pavilions within a church.

Rubens, Mosser and Wagner Monuments

*Crafted by Jules Berchem of American Art Bronze Foundry
Gothic Revival Style*

Window tracery throughout the United States is designed in the Gothic Revival style. To see it outline funerary slabs is rare and reminiscent of designs popularized in other media by the German Romantic painter Philipp Otto Runge and the architect Schinkel for furniture and cast iron monuments in Berlin. This family plot contains six tablets measuring 32" x 75," and one measuring 18" x 31" simulating Gothic-arched windows in relief. All have the same Gothic Revival tracery circumscribing lilies.⁸ Four are unsigned. The **Emil William Wagner** (1864-1925) grave marker is signed "*Cast by Am. Art Bronze Fdy. Chicago 1925*" while the **Joséphine Rubens** (1912) marker is signed "*Cast by J. Berchem Chicago.*" Collectively, these pieces are distinct from the more traditional stone markers.

Honoré Monument

*Designed by McKim, Mead and White (1906)
Gothic Revival Style*

A monumental combination of a reliquary and a funerary pavilion was designed in 1906 for Bertha Palmer's parents, Henry Hamilton Honoré and his wife, by McKim, Mead & White in a strictly nineteenth century cherubbed French High Gothic Revival style. Of granite, and resembling Hans Memling's Saint Ursula reliquary (1489) without the images, the rectangular Honoré pavilion is set on a shallow slab of stone and then a raised pedestal upon which the coffins stand tightly packed side by side - one coffin to a bay, each with its own pull. A smooth column separates the bays and supports a "Gothic" pediment, which is part of the roof. A native of Kentucky, Bertha Palmer's father, Henry Hamilton Honoré, was both a local judge and successful real estate investor.

⁸ Hartley, Keith. *The Romantic Spirit in German Art 1790-1990*. Edinburgh, Royal Scottish Academy, 1994. pp. 174-82). Further see: *Karl Friedrich Schinkel: A Universal Man* edited by Michael Siodm, London, The Victoria and Albert Museum, 1991. p. 166 ff.

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Though much of the aesthetic perspective of the nineteenth century was under the sway of one aspect of the Gothic Revival or another, monuments reflecting that taste in particular are rare at Graceland.

Franklin Parmelee Monument
Gothic Revival Style

The weathered white marble finials, reminders of Gothic steeples, marking the extent of the Franklin Parmelee plot are a rare example of the Gothic Revival style. An angel on the left dado of the pedestal seems to hold tablets, maybe a reference to the ten commandments or Mosaic Law. The angel on the right dado stands empty-handed.

Witbeck Monument
Gothic/Romanesque Revival Style (circa 1891)

The Henry (1813-1891) and Hulda (1813-1893) Witbeck column ends with a Gothic inspired foursome of small finials clustering about a taller fifth one, which supports a cross. This fanciful composition is set on a Romanesque Revival capital. But midway up the shaft, functioning much like a metal support band on a medieval column, a high relief band presents an ΑΩ Alpha and Omega, the beginning and end of the Greek alphabet, entwined.

CIBORIUM

The form of a ciborium, a tent-like covering over medieval altars, also occurs at Graceland. They are all so weathered that their inscriptions are almost impossible to read. These monuments are set on a high base. Their four corner columns support a steeply pedimented roof. Small finials define the corners. A bundle of four engaged columns cluster inside and underneath the ciborium. In the fifth through tenth centuries, four columns surrounding a fifth were common to monolithic altars cut of one stone. (The cloister of St. Trophime in Arles preserves a fine example.) The four columns represented the four Gospels and the fifth, their subject, Jesus or God.*

* A. Peroni. *La plastica in stucco nel S. Ambrogio di Milano* Kolloquium über spätantike und frühmittelalterliche Skulptur. Mainz, 1972. pp. 59-121.

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distinguish this high cross.¹⁷ Atwood seems to have modeled the Root cross after the most striking cross in the Dublin Catholic cemetery at Glasnevin, the high cross monument to Ellen Burke who died in 1879, and her husband William, who died in 1885. It had been designed by the architect W.H. Byrne (1844-1917), and sculpted by the firm of Pearse and Sharp, both English journeymen carvers who had stayed in Ireland. Whatever the roots, both the Root and Burke crosses share similar interlace and rope patterns and the little house on top.¹⁸ John Root's cross is distinguished by a panel on its face, which contains the entrance to the Phoenix building, one of Root's drawings.¹⁹ Daniel Burnham and John Root were a dynamic team who had completed some of Chicago's most important buildings, the Rookery, the Phoenix and the Monadnock when they took on the assignment of planning the World's Columbian Exposition. After much preliminary discussion and some consensus on the final layout, Root died suddenly in 1891. His earliest biographer, Hallett Monroe wrote: "If he had lived and his ideas prevailed, the Columbian Exposition would have been a City of Color; A queen arrayed in robes not saintly, as for a bridal, but gorgeous, for a festival. These two ideals are both worthy of honor. One was embodied in delicate beauty, to win the praises of the world; the other vanished when a great man died."

General Alexander C. McClurg High Cross
Celtic Revival Style

General Alexander C. McClurg contributed significantly, along with the Donnelleys, to making Chicago the center of American book publishing in the 1890's to the 1910's. McClurg was a scholar and had been a Civil War general whose wife was the niece of William B. Ogden, Chicago's first mayor and one of its most influential pioneers. (Ogden, although serving on Graceland's founding Board, is not interred at Graceland.)

Much taller than Root's cross, the granite high cross for General Alexander C. McClurg is more dramatic with its ribbon-like interlace and swastika, the oldest Indo-Germanic symbol. The high cross stands upon a low granite boulder. At its base a book is encircled by a wreath of holly. Holly was an Anglo Saxon-Celtic symbol of life in winter's death. The open book refers to McClurg as one of the nation's leading bookmen.

¹⁷ Sheehy, Jeanne. *The Rediscovery of Ireland's Past: the Celtic Revival 1830-1930*. London, 1980. pp. 73-76.

¹⁸ Sheehy, Jeanne. *The Rediscovery of Ireland's Past: the Celtic Revival 1830-1930*. London, 1980. pp. 73-76.

¹⁹ Lanctot, Barbara. *A Walk Through Graceland Cemetery: A Chicago Architecture Foundation Walking Tour*. Chicago: Chicago Architecture Foundation, 1977. p. 15. The Phoenix building was demolished in 1959.

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Thomas Deykes Whitney High Cross
Celtic Revival Style

Thomas Deykes Whitney (1859-1911) is commemorated with a high cross that on its front and back crossing knobs has the Greek letters XP, the monogram for "Christos". Set on a plinth, the Thomas high cross is covered in a very delicate interlace of Gothic patterned knots and small crosses. Central entwined AD and IHS emblems add other Christian elements to the composition.

Richard G. Schmid High Cross
Celtic Revival Style

A high cross set on a plinth was chosen to memorialize Richard G. Schmid (1863-1937). He was a prominent architect employed with the office of H.H. Richardson, and the successor firm, Shepley, Rutan and Coolidge.

Henry W. Allport High Cross
Celtic Revival Style

While most of the high crosses are covered with a traditional interlace pattern, a noninterlaced variant is also represented at Graceland. A High Cross of "natural" hewn stone serves as a marker for Henry W. Allport (1865-1932). This type of cross is about rough cut stone, primal and primitive.

Many other high crosses at Graceland are significant as well:
Edward Fawcett (1865-1935), Bishop of Quincy
Benjamin F. Adams (1800-1886)

ART DECO HIGH CROSS

Philo Adam Otis High Cross
Art Deco Style

One of the finest high crosses at Graceland is that of Philo Adam Otis (1846-1930). This cross is not only monolithic but also an example of its time, 1930. On the "front," a stylized Art Deco peacock on the lower left and Agnus Dei on the lower right flank and support an inscription panel of bold, sans serif letters. The words read: "Until the Day Break and the Shadows Flee Away." On

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each end of the base, a stylized winged lyre fills a square. On the "back," the same wording as on the front fills a panel, which is also buttressed by a peacock and an Agnus Dei.

THE MENHIR

While the high cross is the most common funerary symbol of the Celtic Revival, it did not alone represent the immigrants from the Emerald Isle in North America. The menhir, a monolithic, single standing stone slab of ancient, pre-Christian origins was also revived as a symbol of Irish nationalism. Few menhirs, usually of granite, stand at Graceland. A rare example is one dedicated to Whitney, which has a Celtic high cross carved in relief into its "natural" hevn surface.

Young Monument
Celtic Revival Style

A variant of the menhir also stands at Graceland. One with a polished granite front and back, angle-cut top and roughly chipped sides is the marker for Percival J. Young (1873-1904). The highly polished face is deeply cut at its top by stepped rectangles, like a jewelry drop hanging from a neck with two independent rectangles dangling towards the family name YOUNG, cut in sans serif letters into the polished face. A single, large palmette dominates the beveled top.

Holpuch Monument
Celtic Revival Style

An upright, monumental stone roughly cut to resemble a modern-day menhir marks the Joseph Anton Holpuch (1876-1954) family plot.

THE VERTICAL BOULDER

Wolff Jr. Family Monument (circa 1925)

One of a number of similar standing rocks, Louis Wolff Jr. (1873-1937) and Louis Wolff III (1898-1925) share a standing, significantly broken, iron rich rock. An accompanying bronze plaque emphasizes the rock's significance poetically. The text is by L. Wolff Jr.

"Thus Speaks this Stone. Look, you! Survey! And wonder why one side of me points to the sky? Rising! 'Tis the immortal soul pointing towards its heavenly goal. The other, blunted,

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ended, still 'tis mortal being. By God's will careers end suddenly, earthly woes vanish with mortal pains and those of heart and mind are laid away when mortal being has spent its day."

BOULDERS

Boulder markers are a Romantic tradition originating in the ideal of wilderness and naturalness in the mid-eighteenth century in France, Germany, England and Scotland. Transplanted to the United States, this tradition was fervently supported by the New England transcendentalists and many artists. By the 1850's "nature" had found widespread acceptance and its recreation in cemeteries was not only replicated in landscape plantings but also by boulder placement.*

Most boulders used as markers at Graceland share an ochre, rust or darker red color and are mottled, although some tend towards gray and charcoal. Their color was probably considered as a contrast to the green of the grass and plantings. All boulders are left rough or have been worked toward that appearance. Some boulders are deeply buried revealing only enough surface for a name, others stand upright and some are set on bases similar to other markers.

Sulzer Monument

A small reddish granite boulder has a large recessed space cut as a plaque on Conrad Sulzer (1807-1873), the first permanent non-native American settler of Lake View, 1837, with a home site in section R. Sulzer has an important regional library named for him, one of only two regional libraries in the Chicago Public Library system.

Paschen Monument

Skilled masons have worked boulders into a "natural" state. The fine cyclopean scalloping on the Chr. Paschen (1851-1908) and family boulder is a superb example of this technique. Green shrubs buttress the left and right of the stone. The Paschen family has been in the construction business for generations.

* *The Romantic Spirit in German Art 1790-1990*. Keith Hartley, ed. Scottish National Gallery of Modern Art, Edinburgh, exhibition catalogue, 1994.

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Louis Henri Sullivan Monument
Designed by Thomas Eddy Tallmadge, Architect
with Emory P. Seidel, Sculptor (Circa 1929)
Art Deco Style / Sullivanesque Style

At his death in 1924, Louis Henri Sullivan (1856-1924) was the acknowledged master of the Chicago School of Architecture. One of the greatest American architects of all time, Sullivan had ushered in the modern movement as a partner in the firm of Adler & Sullivan. The landscape was an essential element of his architecture and that of the First Chicago School, which integrated streamlined forms with organic ornament. The architects of Chicago, whatever their stylistic inclinations, rallied for a final tribute with this monument.

A carefully naturalized block of granite was designed by **Thomas Eddy Tallmadge** (1876-1940), a leading practitioner of the Prairie style, while the bronze relief sculpture was crafted by E.P. Seidel. As chairman of the committee established to erect Sullivan's monument, and a longtime friend of Sullivan, Tallmadge was selected to design the marker, a carefully sculpted "natural" stone. Each narrow side presents a grouping of stylized skyscrapers. The focus of the monolithic granite monument is a single bronze bas-relief medallion 31" in diameter which depicts Sullivan in profile at the height of his career. The medallion, consisting of a ringed six-pointed star embellished with organic and geometric patterns, is a replica of Sullivan's own drawing #19 from "System of Architectural Ornament." The tribute, written by Tallmadge, reads:

"By his buildings great in influence and power, his drawing unsurpassed in originality and beauty, his writings rich in poetry and prophesy, his teachings persuasive and eloquent, his philosophies were in 'Form Follows Function'. He summed up all 'Truth in art. Sullivan has earned his place as one of the greatest architectural forces in America. In testimony of this his professional and other friends have built this monument'.

Daniel Hudson Burnham Monument (Circa 1912)

The most intensely natural setting of granite boulders at Graceland is the compound created for one of the most famous architects in America, Daniel Hudson Burnham (1846-1912). The family's boulder memorials dominate the island in the lagoon of Willowmere. The naturalistic landscape freely adapts the American rural cemetery movement's celebration of New England transcendental philosophy echoed in Walt Whitman's songs of nature's splendors.

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Boericke Monument (circa 1904)

Set in an arch of flowering bushes and lilies, the Boericke family stone of red granite with a bronze memorial plaque memorializes, Anton (1814-1904), Adolph S. (1880-1933), Annie S. (1858-1931), Richard A. (1852-1916), Max L. (1882-1895) and Florence Thomas Boericke (1884-1978).

PLANTS AS ALLEGORY

Typically Victorian and very popular in the second half of the nineteenth century, but not at all common at Graceland, are limestone monuments in the form of broken trees, with the name of the commemorated inscribed in a clearing of sculpted bark, much like the very popular and sentimental notes of endearment cut into a living tree and often bordered by a heart outline. Variations on this theme can be found on logs serving as headstones.

Usually the trees are abruptly broken with one, two or three similarly mutilated stubs acting as former branches. The composition is symbolic of the individual shattered by death at the prime of life, like a tree felled by a storm. These stone tree monuments also signify the end of the family tree. Often a vine meanders across the bark and ferns cluster at the roots - symbols of life from death. The vines and ferns are nourished by the dying tree in much the same way as we humans are nourished and saved through the death of Christ.

Vidor Monument

A fine example of a stone tree monument is the single fractured tree carved of Bedford limestone for Vidor, age 1 year, 10 months, 6 days, July 24, 1871.

Taylor Monument

A gnarled and broken limestone tree, growing out of a clump of fern and encircled by vines, marks the site of Seth Taylor (1826-1864), Eaton Taylor (1860-62) and Nancy M. Bolton (1811-1875).

Cough Monument

Small limestone stumps, several log headstones, complete with bark and bugs, carved of Bedford limestone and a tree with an encircling vine, define the site of the Oliver T. Cough (1812-1888) family.

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Piper Monument

The George (1862-1917) and Emily (1864-1919) Piper monument has a thick bundle of cut wheat carved of limestone atop its tall pier. The solid plinth is hardly noticed. Cut wheat is symbolic of harvest, bread, the staff of life. Common in low relief as a few sheaves, wheat in a Christian context has for more than a millennium symbolized nourishment after death, life after death, as in Christ, whose body was cut from life but continues to nourish, just as wheat is the source of flour from which bread is made. The Piper monument's large bunch of wheat is rare in this context but carries the same allegorical weight.

SCULPTURE

PROFILE BUSTS

The roundel depicting a full bust or a face in profile became a popular composition in the Renaissance. The rediscovery of Pliny's writings highlighting the reverence held by the Romans for the portraits of their ancestors was broadly influential in reviving profiles. In a Trinity fresco (ca. 1428), at the Church of Santa Maria Novella in Florence, Masaccio's brilliantly conceived donor portrait, in profile, furthered the revival. Soon after, realistic portraiture began to have a profound impact on the arts. At about the same time, sculptors and painters in Flanders and Germany began depicting realistic faces in two-thirds profile, so that both eyes could be seen by the viewer. This heightened realism quickly affected the art of portraiture across Europe. By mid-nineteenth century, clarity of physiognomy was again popular and countless busts and profiles recorded the subject's most intimate physical features. At Graceland, several profile busts are of note.

Hall Monument

Classical Revival Style

A combination plinth, pedestal and column with draped urns and profile busts, all of white marble, mark the site of Eldridge Hall (1815-1877) and wife, Elizabeth Kimbark (1821-1866). His high-relief bust, in a medallion on the front of the dado, is in profile, hers, also in a medallion, is in three-quarter profile.

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John A. Huck Monument
Classical Revival Style

A crisply carved profile bust in granite of John A. Huck (1818-1878) immortalizes him on a pedestal supporting an amphora in the Classical Greek style.

Migely Monument
Classical Revival Style

A similar Greek amphora of gray granite stands on top of the Migely Monument, which marks the final resting place of Frederick (1846-1900), Mary (1846-1904) and Rudolph (1811-1885) Migely. The portrait relief of Rudolph Migely is one of Graceland's finest. The urn's Gothic Revival quatrefoil ornamental band of polished and matte surfaces and the dado's bouquets of daisies are a superb example of late 19th century historical eclecticism.

VICTORIAN PORTRAIT SCULPTURE

Historically common only for nobility and the upper class, by the later nineteenth century it was not at all uncommon for the middle class to have portraits commissioned of loved ones at the time of death or taken from life and then reproduced as a memorial. Countless photographs survive of wakes where the deceased is engulfed by wreaths and other flowers. Death masks and hands were more expensive, but popular among people of means, while memorial sculptures or paintings on canvas and stained glass were the most costly. At Graceland, a few portraits from life are displayed.

Inez Clarke Monument
Crafted by A. Gagel (1881)

The finest sentimental Victorian expression in figurative sculpture at Graceland is a white marble portrait of seven-year-old Inez (1873-1880), daughter of John (1839-1910) and Mary (1856-1912) Clarke, encased in a transparent box, framed with bronze. Inez sits in a sundress holding a parasol on a log bench on a low pedestal. The sculpture was signed by A. Gagel in 1881.

Madlener Monument

The Fridolin (1835-1897) and Margaretha (1847-1929) Madlener monument is a massive pedestal with granite panels between coupled colonettes supporting a large seated female figure. The figure,

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possibly an allegory for caring, wears a wreath of roses over her veil and touches a young girl kneeling to her side. Given the pose, dress and facial features, this girl may be a portrait. Friezes of various classically inspired foliage, anthemion and palmettes encircle the pedestal.

Fridolin and Margaretha Madlener were in the distilling business. She was the daughter of Albert Blatz of Milwaukee, also a brewer. Fridolin Madlener arrived in Chicago in 1858. Producing both whiskey and beer, he became a well-connected and respected wholesaler of spirits in the Midwest by the 1880's.

ALLEGORICAL SCULPTURE OF THE AMERICAN RENAISSANCE PERIOD

Monumental stone and metal figurative sculptures, other than the allegorical figures atop columns and an occasional relief or small figure placed on a pedestal, are not part of the broader aesthetic vocabulary at Graceland. A few important exceptions confirm this observation.

Sanger Monument
Designed by Dean & Dean (1915)

Inspired by a pyramid, the flat-topped monolith of polished black granite is a tapering three-dimensional triangle resting atop a low rectangular base. Its front is inscribed SANGER. An elongated bronze female figure, a wingless angel of death, stands in prayer before a Celtic/Irish cross. The three arms of the bronze cross, marked by cherubic busts representing Faith, Hope and Charity, are joined in an ornate circular band. Markers of the same granite identify the individual graves of the family. Matching markers identify the individual graves of the family, including that of William McKibben Sanger (1844-1877) who was the brother of Mrs. George Pullman and the son of James Y. Sanger, an Illinois pioneer in construction, railroad and other substantial business ventures.

Graves Monument - Eternal Silence
Designed by Lorado Z. Taft (1909)

As the memorial to Dexter Graves (1789-1844), the eerie, somber statue of "Eternal Silence," standing ten feet high upon its base, is perhaps the most unforgettable image for Graceland visitors. The sculpture's setting, against a black monolithic granite monument, provides contrast for the stark, heavily-oxidized bronze. There is no inscription on the front. A bronze panel on the back side explains the details. Commissioned from Lorado Taft in 1909, by Graves' son, Henry, this

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memorial commemorates the man who in 1831 brought the first group of settlers to Chicago. The work is signed "*Lorado Talt Sc. 1909*" on the north side of the sculpture base, and "*Am. Art Bronze Foundry J. Berchem - Chicago*" on the south. Inspired by traditional images of the grim reaper, the cloaked and hooded figure stands erect with eyes closed and one arm raised across his lower face; protected from the elements, the blackened bronze inside the hood further enhances the eerie nature of the figure's gaunt face. Facing west, this work is most powerful in the final moments of a fading sunset.

Hoyt Monument (circa 1904)

William M. (1837-1925) and Blanche (1870-1934) Hoyt started a grocery business in the 1850's and eventually became very wealthy. Their granite monument, a composite of Romanesque and Gothic inspired elements, supports three allegorical female figures placed as if having won an Olympic competition. In first place, at top center stands a figure pointing towards heaven. She holds a cross, lilies and a rose wreath in her right hand and is probably an allegory of salvation. Symmetrically placed on a lower step on either side are two more figures. The left one holds an anchor, symbolic of the church as a ship and the steadfastness of belief. The right allegorical figure cradles a playful infant on her lap. This composition is an allegory of trust and motherhood in the spirit of Aimé-Jules Dalou's well-received terra-cotta sculpture entitled, *Breton Woman Nursing Her Child*, 1873, made during his exile in London and now in the Victoria and Albert Museum. Nearby the monument are four headstones with the same date, December 30, 1903. These mark the death of Hoyt's daughter and her three children in the fire at the Iroquois Theater.

Jansen-Jensen Monument*Designed by Albert Jaegers (1916)*

A simple dado of granite faced with a bronze relief commemorates Christ (1851-1911) and Elise Harbeck (1854-1924) and Else (1880-1888) Jensen on the Jansen-Jensen family marker. The very low rectangular bronze relief measures 30" wide by 36" high and is recessed within a granite backdrop. The simple composition is a partial nude - posed much like "*Melancholia*" Albrecht Dürer's woodcut dated 1514 - reflects in a garden with eyes closed." A flowing robe is draped across her lap while her long hair cascades down her back. The work is peaceful and

* *From a Mighty Fortress. Prints, Drawings, and books in the Age of Luther, 1483-1546.* Detroit Institute of Art exhibition catalogue, 1983. pp. 278-290.

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contemplative reflecting the inscription on the opposing side of the monument "To New Spheres of Pure Activity." The bronze bas-relief on the Jansen - Jensen monument is signed "Albert Jaegers Sc. 1916."

Marshall Field Monument - "Memory"
Designed by Daniel Chester French & Henry Bacon (1906)

Marshall Field's (1835-1906) memorial features a larger than life-size bronze female figure entitled "Memory" by designer Daniel Chester French (1850-1931), the most prominent American sculptor of the day. The red granite throne and base were designed by Henry Bacon (1866-1924), architect for the Lincoln Memorial in Washington, D.C. O.C. Simonds was responsible for the composition of the landscape. The figure was cast by the John Williams Bronze Foundry in New York; the allegorical figure is signed "Ju. Williams INC. Bronze Foundry, NY."

"Memory" sits calmly in a great red granite chair contemplating the world in a reflecting pool, stretching horizontally at her feet. French and Bacon, both educated humanists, depicted Field's character in symbols. Memory, clad in Roman style imperial *clamsys*, rests her head with her left hand and holds an oak leaf twig in her extended right hand. The chair's arms bear two words. The chair's left arm shows a relief of "Equity," a partially draped male holding a triangle and rope. On the right arm stands "Integrity," a tunic-clad male with raised right hand and a baton in his left. Field's monolithic rectangular pedestal of a grayish granite has its own program. A bronze wreath of pine cones and needles encircles its four sides. The remainder is blank except for the front, where the blank name plate is flanked by a pair of caducei, a rod with two entwined serpents, the message given and returned. The caduceus, as the symbol of Mercury, the Roman messenger of the gods, (Hermes, his Greek equivalent was conductor of the dead to Hades), was god of commerce and eloquence. Even the name Mercury is related to "merx," goods, and a root of merchants.⁴ Symbols indicate who is immortalized here, the greatest of Chicago's merchant industrialists and the city's leading philanthropist, a man of international significance. Appropriately, Memory faces west, and is thus highlighted visually at sunset.

The entire setting of the Marshall Field monument is framed by a sophisticated perennial landscape utilizing many aquatic plants, which flowers throughout the year and two ornate benches, which flank the reflecting pool. The formality of the architectural setting is integrated into the lush landscape with curved planting beds with an extensive variety of bushes, trees and ground cover.

⁴ *The Wordsworth Dictionary of Phrases and Fable*. Hertfordshire, 1994.

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Lawson Monument - "The Crusader"
Designed by Lorado Taft (1931)

Six years after the death of Victor Fremont Lawson (1850-1925), a larger than life-size granite sculpture entitled *Crusader* was sculpted by Lorado Taft (1860-1936). Following his own habits and the example set by others at Graceland, Lawson remains unnamed on the monument but the inscription reminds the viewer: "ABOVE ALL THINGS TRUTH BEARETH AWAY THE VICTORY". The monumental crusader Templar, Knight of Malta, designed by Taft, represents Lawson's character.

Fisher Monument
Designed by Richard W. Bock and Peter J. Weber (1916)

The family of Lucius Fisher (1843-1916) is represented by a granite columbarium, traditionally a vault to hold urns containing ashes of the dead. Here it is not a vault but a stubby obelisk. The focal point of the monument is a bronze hooded angel on the north side of the obelisk. The standing figure is an allegory of death as a wingless angel, heavily garbed and shrouded, holding an urn to her chest. The figure measures 4'-6" high by 1'-8" wide and is signed *R. W. Bock and Cast By J. Berchem*. The monument was designed by Peter J. Weber and Richard W. Bock; Bock was primarily responsible for the design.

Hutchinson Monument - "A Man of Sorrows"
Designed by Alfeo Faggi (1938)

Framed in gray granite, the Hutchinson monument is dominated by a large bronze relief (63" wide by 80" high) entitled *"A Man of Sorrows"* by Alfeo Faggi. Epitomizing the expressionistic work that evolved in the 1930's, the piece depicts a central figure of Christ with outstretched arms, a leaning cross in the background, and four women looking on. They represent resurrection. Facing east, this work is best viewed at sunrise, further symbolizing re-birth and the start of a new day. The work is signed *"A. FAGGI 1938"* (Alfeo Faggi) in the lower right corner.

Moeng Monument

This classical bronze bas-relief tablet is set within a cyclopean-cut granite stele. A whimsical monument lettered with flat-faced Times Roman typeface, the tablet reads *"Erected in Devoted Memory of His Father and Mother by Edward D. Moeng."* Two winged cherubs lean over an egg

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and dart crown molding—encircling the words "Faith, Hope and Charity" with a wreath. The putti emulate Raphael's angels from the enormously famous painting of 1513, the Sistine Madonna, in the Dresden Gemäldegalerie. The father to whom the monument is erected, Diedrich Moeng lived from 1812-1894, and married twice. His first wife, Regina, lived 1816-1849 and his second wife, Dorothea, lived 1826-1911.

Schmidt Monument

Similar in form to the Sanger Monument, a smooth Bedford limestone slab marks the grave site of Adolf (1865-1941) and Frieda G. (1869-1936) Schmidt. A life-size, low-relief female figure dominates the stone. She wears a long, flowing, loose garment in the Arts and Crafts Movement manner. Her hands are clenched, her head lowered. She is grieving.

Insull Monument

*Designed by Sylvia Shaw Judson (circa 1934)*⁴

An inscribed linear outline of a female figure holding an infant in her arms, an image of mother and child, fills the total surface of the slab dedicated to Adelaide Insull (1898-1934) wife of Sam Insull, Jr. (1900-1938) and their infant. The design is signed SSJ. The modernist design of this monument is representative of Sylvia Shaw Judson's style. The monument has a particularly innovative design, especially in its use of coping to create a frame for the image. This is the only monument of its kind in the cemetery, perhaps in the nation. The powerful image of mother and child gives voice to the loss that many mothers have faced upon losing their child.

Ebert Monument

The bronze plaque commemorating Albert E. Ebert (1840-1906) depicts a resting wild boar sitting in a classical pose, under which is written the word Eber. Eber is German for boar. The plaque further tells us that it was erected by the American Pharmaceutical Association, the Illinois Pharmaceutical Association, the Chicago College of Pharmacy, the Chicago Veteran Druggist Association, and the Pharmacists of America.

⁴ I am very thankful to Helen Selair for her resourcefulness in identifying the sculptor of this monument, Sylvia Shaw Judson. This exceptional monument has long been overlooked, but deserves far greater attention. Ms. Selair extended herself throughout the compilation of this document. See Sylvia Shaw Judson papers, Art Institute of Chicago including Haskins, Sylvia Shaw Judson. *For Gardens and Other Places: the Sculpture of Sylvia Shaw Judson*. See also the Archives of American Art, Smithsonian Institution, Washington D.C., and Chicago Historical Society.

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HISTORIC MONUMENTS

Adams Monument
Henry W. Allport High Cross
John P. Altgeld Monument
Anderson Monument
Aver Monument
Beaumont Monument
Louis B. Bergeon Monument
F.N. Bitz Monument
Boerckle Monument
L.H. Boldenweck Mausoleum
Edward Bolter Monument
Daniel Burleigh Monument
Carpenter Monument
Chalmers Monument
Cough Monument
Crane Mausoleum
John Crighton Monument
Cummings Sarcophagus
Ebert Monument
Marshall Field Monument - "Memory"
Fisher Monument
Getty Mausoleum (Tomb)
William F. Gloor Monument
George Goldmann Sarcophagus
Goodman Crypt
Graves Monument - "Eternal Silence"
Hall Monument
Herman Monument
Holmes Mausoleum
Holspuch Monument
Hoyt Monument
Honore Monument
John A. Huck Monument
Huck Mausoleum
Hutchinson Monument - "A Man of Sorrows"
Inez Clark Monument
Insull Monument
Jansen-Jensen Monument
Kellogg Gary Monument
Kimball Monument
King Monument
Kraus Monument
Kroeschell Monument
Lawson Monument - "The Crusader"
Lelunam Mausoleum
Linn Mausoleum
Lowden/Pullman Monument
Lyon Family Monument
Madener Monument
McMahon Monument
General Alexander C. McClurg High Cross
Miggely Monument
D.W. Mills Mausoleum
Moeng Monument
Munger Monument
Mayer Mausoleum
Neisc Mausoleum
Philo Adams Otis High Cross
Palmer Monument & Sarcophagi
Charles K. Pannelee Sarcophagus
Franklin Pannelee Monument
Paschen Monument
Piper Monument
Potter Mausoleum
Pullman Monument
Raffington Mausoleum
Rietz Mausoleum
John Wellborn Root High Cross
Rubens, Mosser & Wagner Markers
Runick Monument
Martin Ryerson Mausoleum
Sanger Monument
Richard G. Schmid High Cross
Schmidt Monument
Schmidt Columbarium
Schoenlofen Pyramid
Shortall & Dumbaugh Sarcophagus
G.M. Stevens Crypt
Shurra & Stewart Monument
J.K. Stewart Mausoleum
John W. Stotz Monument
Louis Henri Sullivan Monument
Sulzer Monument
Taylor Monument

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Vidor Monument
John Seely Wallace Monument
Warten Monument
Thomas Deykes Whitney High Cross
G. Wilke Mausoleum
Williams Monument
William F. Wood Monument
Young Monument

Winston Monument
Witbeck Monument
Frederick W. Wolff Monument
Ludwig Wolff Crypt
L. Wolff Jr. & III Monument

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

Graceland Cemetery is nationally significant for listing in the National Register of Historic Places under Criterion C: the areas of significance are Landscape Architecture, Art and Architecture. Thomas Barbour Bryan founded Graceland Cemetery in 1860 and directed its development through 1877. Bryan Lathrop, his nephew, was a pivotal force in the evolution of the cemetery's design, active on the cemetery's Board of Managers from 1867-1916. The landscape plans were by Swain Nelson with the counsel of William Saunders in 1860, H.W.S. Cleveland ca. 1870 and William Le Baron Jenney in 1878. O.C. Simonds designed and guided the evolution of the rural cemetery's landscape from 1878 to 1931. Graceland Cemetery is a nationally significant example of the Rural Cemetery Movement and American Landscape Lawn Plan.

The period of significance for Landscape Architecture is from 1860 to 1950, to include the entire resource as it developed with its system of driveways, manipulation of the natural landscape and continued planting schemes. The end of the period of significance reflects the fifty-year cut off date established by the National Register.

The period of significance for Architecture is from 1886 to 1950, which begins with the original construction date of the Graceland Cemetery Chapel in 1886. The end of the period of significance reflects the fifty-year cut off date established by the National Register. The three contributing buildings contained within the Graceland Cemetery site are the Chapel (1886-88); Administration Building (1896) and Waiting Room (1896), all originally designed by Holabird & Roche, and they are representative of the Richardsonian Romanesque style.

The period of significance for Art is from 1860 to 1950 representing the period from which grave markers, mausoleums, and monuments date. These objects are representative examples from the exceptional collection of monuments and grave markers at Graceland, which are illustrative of the artistic trends in funerary art during the period of significance. Graceland Cemetery contains significant monuments, mausoleums and buildings designed in the Art Deco, Art Nouveau, Celtic Revival, Chicago School, Classical Revival, Egyptian Revival, Gothic Revival, Richardsonian Romanesque, Romanesque Revival, Sullivanesque, and Secessionist styles. Many of these monuments and mausolea are nationally significant for their designs. The beginning of the period of significance reflects the founding of Graceland Cemetery, while the end of the period of significance reflects the fifty-year cut off date established by the National Register.

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As Graceland Cemetery embodies the principles of the Rural Cemetery Movement and American Landscape Lawn Plan, significant within the area of Landscape Architecture; contains significant examples of Chicago School/Sullivaneseque/Art Nouveau, Classical Revival and Exotic Revival architecture, such as the Egyptian Revival and Celtic Revival; and includes a significant array of grave markers and monuments representing common artistic values of the nineteenth through the twentieth century, it meets the requirements of Criteria Consideration D.

The Rural Cemetery Movement / American Landscape Lawn Plan
Criterion C: Landscape Design

Rural cemeteries are characterized by dramatic naturalistic and picturesque landscapes with small lakes and ponds, shade trees, shrubs and open lawns. Established in rural and suburban settings, spacious, landscaped grounds with curvilinear roads distinguish the sites. Many rural cemeteries were located in areas with intrinsic and natural beauty, with the intention of conserving exquisite scenic vistas and landscapes. Large artistic monuments adorn spacious family plots along undulating roads and paths that follow the contours of the land. Eliist in nature, and generally established by private corporations, they were popularized in the United States between 1830 and 1930. Established with the founding of Mount Auburn in Cambridge, Massachusetts in 1830, their development was succeeded by memorial parks, beginning with the transformation of the Forest Lawn Memorial Park in Glendale, California in 1917. The development of rural cemeteries represented a reaction to church graveyards and municipal burial grounds, which were dominated by stone markers. Many earlier burial grounds had become overcrowded, resulting in public health concerns. As America's first large-scale public open spaces, they inspired the American parks movement and encouraged the professionalization of landscape architecture.¹⁴ The Rural Cemetery Movement was an important philosophical and design movement in landscape architecture.

Following the model of Mount Auburn Cemetery, rural cemeteries were formed throughout the United States, including Laurel Hill, Philadelphia, Pennsylvania (1836); Green Mount Cemetery, Baltimore, Maryland (1838); Green-Wood Cemetery, Brooklyn, New York (1838); Mount Hope Cemetery, Rochester, New York (1839); Allegheny Cemetery, Pittsburgh, Pennsylvania (1844); Spring Grove Cemetery, Cincinnati, Ohio (1844-46); Bellefontaine Cemetery, St. Louis, Missouri

¹⁴Jackson, Kenneth T. and Camilo Jose Vergara. *Silent Cities: The Evolution of the American Cemetery*. New York: Princeton Architectural Press, 1989, pp. 18-19.

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(1848); Cave Hill Cemetery, Louisville, Kentucky (1848); Forest Hill Cemetery, Roxbury/Jamaica Plain, Massachusetts (1848); Holly-Wood Cemetery, Richmond, Virginia (1848); Forest Lawn Cemetery, Buffalo, New York (1849); Crown Hill Cemetery, Indianapolis, Indiana (1863); Woodlawn Cemetery, Bronx, New York (1863); Lake View Cemetery, Cleveland, Ohio (1863); Rock Creek Cemetery, Washington D.C. (1719/1871); Riverside Cemetery, Denver, Colorado (1875); and Fairmount Cemetery, Denver, Colorado (1890). These rural cemeteries served as models for America's urban parks and greenways.

Historically, Chicago's municipal government sought to exclude and relocate cemeteries from within its boundaries. Cemeteries and the graves within them were moved en masse in Chicago and other municipalities. Early burial sites within Chicago were indiscriminately planned, often directly adjacent to waterways and without proper provisions for drainage in the municipality's marshy terrain. Thus, the majority of early burial sites were prone to flooding. Real estate pressures of the rapidly growing municipality, poor management, health concerns, legal claims and public opposition resulted in the relocation of these early burial grounds. As a result, John Kinzie, the city's first permanent Caucasian settler, was exhumed three times and interred at four different burial sites, before being interred at Graceland Cemetery.

As early as 1835, when the town of Chicago was chartered, Chicago forbade interment and established two municipal burial grounds outside its north and south boundaries.¹⁶ In 1843, Chicago prohibited further burials within these municipal cemeteries and ordered that the graves be exhumed and transferred to a new north side municipal cemetery purchased and surveyed in 1842. The transfer was complete by 1847.¹⁷ Thomas B. Bryan, later the founder of Graceland Cemetery, purchased and subdivided Chicago's original south side cemetery on Calumet Avenue for residential development.¹⁸

¹⁶ James, Edmund J. *The Charters of the City of Chicago*. Chicago: The University of Chicago Press, 1898. p. 31., and Andreas, A.T. *History of Chicago: From the Earliest Period to the Present Time*. 3 vols. Chicago, IL: The A.T. Andreas Company Publishers, 1886. Vol. 2, p. 448.

¹⁷ Pattison, William D. *Law for the Dead of Chicago*. A dissertation submitted to the faculty of the division of social sciences in candidacy for the degree of Master of Arts, Department of Geography. Chicago, IL: The University of Chicago, 1952. pp. 19-20.

¹⁸ Andreas, A.T. *History of Chicago: From the Earliest Period to the Present Time*. 3 vols. Chicago, IL: The A.T. Andreas Company Publishers, 1886. Vol. 2, p. 448.

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Chicago's renunciation of city-managed burials and mass relocation of cemeteries was a significant urban planning development during the nineteenth century. This civic reorganization was integrated into two other landmark actions: the creation of regional parks and the rural cemetery movement in Chicago. In 1859, the Common Council passed an ordinance prohibiting the further sale of lots within the "new" north side City Cemetery of 1842, but burial in lots previously purchased continued. Influenced by the development of Central Park in New York, the Common Council reserved an unused 60-acre division of the cemetery for use as a public park in 1860, originally known as Lake Park and later renamed Lincoln Park. From this point on, a scheme was developed to expand the park along the lakefront, though its full implementation was delayed by the Civil War. With the heavy casualties during the war,

"The Federal government arranged for burial of the dead in the City Cemetery. By the end of the war, approximately 6,000 Confederates had died and been buried there."⁸

The Common Council voted to remove all burials from the city cemetery in 1865.⁹ Burials in the adjacent Catholic and Jewish cemeteries were also relocated. In 1865, William Saunders, part of Graceland Cemetery's first landscape team, was contracted to prepare Lincoln Park's first plan. Chicago's three largest "romantic, rural cemeteries" were created in anticipation and response to the major civic relocation of grave sites: Rosehill (1859), Graceland (1860), and Oak Woods (1853/64). These three cemeteries, all then outside Chicago, together set the precedent for privately owned non-sectarian cemeteries in the Chicago area. Each received a private charter from the State of Illinois.¹⁰ Among the three, Graceland distinguished itself early through excellent management practices. This resulted in exceptional landscapes, garden design and monuments, becoming a model of progressive cemetery design. Locally, several religious cemeteries were also established beyond Chicago's then corporate limits including Calvary Cemetery, St. Boniface Cemetery, Hebrew Benevolent Society Cemetery, Kehilath Anshe Mayriv Cemetery and Wunder's Cemetery. The Roman Catholic cemeteries, Calvary Cemetery and St. Boniface

⁸ Schair, Helen A. *The Story of Graceland: A Prairie Landscape*. (An unpublished manuscript). Chicago: Trustees of the Graceland Cemetery & Crematorium, 1995.

⁹ Andreas, A.T. *History of Chicago: From the Earliest Period to the Present Time*. 3 vols. Chicago, IL: The A.T. Andreas Company Publishers, 1886. Vol. 2, p. 448.

¹⁰ Pattison, William D. *Land for the Dead of Chicago*. A dissertation submitted to the faculty of the division of social sciences in candidacy for the degree of Master of Arts, Department of Geography. Chicago, IL: The University of Chicago, 1952. p. 22.

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Cemetery, also followed the rural cemetery model, but eventually sacrificed their primary landscape elements to accommodate more burials. Unlike the nation's earlier rural cemeteries, the creation of these three cemeteries from 1853-1864 was directly linked to the creation of a regional park system, Chicago's Lincoln Park.

Relocation of Chicago's cemeteries was spurred by indiscriminate burial practices and real estate speculation. The neglect of the municipal cemeteries was clear. Since Chicago's north side municipal cemeteries were established at low elevations and were directly adjacent to the lake, they were plagued with seasonal high water. The sand covering graves was often displaced, while the high water table resulted in water seepage into three-fourths of all graves before burial. Although graves were required to be five feet deep, water accumulated to depths of three feet causing coffins to surface and contribute to public health problems. The topography caused rainfall to drain from the high ground above the cemeteries, across low terrain containing decomposing victims of the city's epidemics, and into Lake Michigan, the region's main water supply. Typical of American cities, Chicago was subjected to cholera, smallpox and other epidemics throughout the 1840's, 1850's and 1860's. The association of cemeteries with epidemics encouraged closure and relocation of early burial sites.

Chicago's rural cemeteries were developed in reaction to the poor conditions of Chicago's earlier cemeteries and were part of a gradual national shift in the perception of cemeteries and mourning practices during the late 19th century. Residents of Chicago's north side began to recognize that the high mortality rate in their neighborhood was related to the adjacent cemeteries. Although bacteria, germs, and viruses were not definitively identified as the causative microorganisms of diseases, the public believed that gases emanating from graves helped to spread disease. Rural cemeteries were believed to assist in curing these problems because trees were thought to absorb gases.

After the Civil War and the City of Chicago expanded in 1866, the Common Council renewed its denial of burials within city limits. The City of Chicago ceased its direct involvement in the creation and management of additional cemeteries.³¹ The evacuation of the city cemetery was influenced by an 1865 lawsuit, *Caroline Millman Schuell et al vs. the City of Chicago*. In a Supreme Court ruling, the City of Chicago lost title to the cemetery property, known under an old

³¹ Pattison, William D. *Land for the Dead of Chicago*. A dissertation submitted to the faculty of the division of social sciences in candidacy for the degree of Master of Arts, Department of Geography. Chicago, IL: The University of Chicago, 1952. pp. 21-23.

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survey as the "Milliman tract". In 1850, Jacob Milliman Schnell's 12-acre estate was purchased for \$2,500 by the City of Chicago for the expansion of the city cemetery. The suit claimed the sale had been misrepresented. In losing the claim, the city was forced to pay the Milliman heirs their asking price of \$75,000 or vacate the cemetery for \$30,000.³³ With the cemetery's inferior location and design, the Common Council ordered the tract exhumed and vacated.³⁴ [Carol Milliman Schnell was later buried at Graceland.]

Dr. John H. Rauch of the Chicago Medical Society was a major force in the relocation of Chicago's municipal cemetery and subsequent development of public parks throughout the late 1850's and 1860's. His crusading efforts in organizing the community to improve public sanitation were effective following the Civil War, writing two publications of note: *Intramural Interments in Populous Cities and Their Influence Upon Health and Epidemics* (1866); and *Public Parks: Their Effects Upon the Moral, Physical and Sanitary Condition of the Inhabitants of Large Cities; with Special Reference to the City of Chicago* (1869).³⁵

Citizens petitioned for the conversion of the city cemetery into a public park. In 1869, Illinois' State Legislature established three independent Chicago Park Commissions: The West Park Commission, the South Park Commission and the Lincoln Park Commission. The Lincoln Park Commissioners actively sought to remove the remaining elements of the 1842 north side burial ground. Through condemnation procedures over a six-month period, families of cemetery lot owners were compensated to relocate bodies to comparable sites at Rosehill, Graceland and Oak Woods cemeteries. Thousands of the more than 169,000 graves within Graceland were relocated from the city cemetery and other burial grounds, because it was the closest public non-sectarian cemetery. Chicago's Board of Public Works directed the demolition of the morgue and smallpox hospital buildings on the Lincoln Park cemetery site.³⁶ A special committee appointed by

³³ Sclair, Helen A. *The Story of Graceland: A Prairie Landscape*. (An unpublished manuscript). Chicago: Trustees of the Graceland Cemetery & Crematorium, 1995. p. 5.

³⁴ Andreas, A.T. *History of Chicago: From the Earliest Period to the Present Time*. 3 vols. Chicago, IL: The A.T. Andreas Company Publishers, 1886. Vol. 2, pp. 448. & Sclair, Helen A. *The Story of Graceland: A Prairie Landscape*. Draft No. 2, May 8, 1995. pp. 4-5.

³⁵ Snodeman, Julia, Bart Ryckbosch and Laura Taylor for the Chicago Park District. *Lincoln Park, Chicago, IL. National Register Nomination Form*. Chicago: Chicago Park District, 1994. Section 8, pp. 48-54. and Bryan, J.J. *History of Lincoln Park and the Annual Report of the Commissioners*. Chicago: Lincoln Park Commissioners, 1889. p. 26.

³⁶ Snodeman, Julia, Bart Ryckbosch and Laura Taylor for the Chicago Park District. *Lincoln Park, Chicago, IL.*

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Chicago's Common Council selected sites in Oak Woods Cemetery for lot owners who could not be located. As a result of exhumations, Chicago was clear of cemeteries (but not graves) by 1888.

However, in 1889 the city tripled the area of Chicago by annexing the Village of Hyde Park, Town of Jefferson and City of Lake View, which included Graceland. Graceland's State Charter prevented further mass burial relocation. Due to legal complications, graves from the city cemetery continued to be moved until approximately 1901.⁸ The Couch Mausoleum is still located in Lincoln Park, due to legal constraints. Relocated graves were integrated throughout Graceland, but were concentrated along the cemetery's western and southern perimeters.

Other relocations also occurred at Graceland. Many Chinese in the late nineteenth century observed Confucian doctrine that called for properly placed graves in their homeland.⁹ As early as 1881, bodies were disinterred from Graceland to accommodate this cultural doctrine.¹⁰ Infant deaths often required the purchase of single graves, which were later relocated to family plots in Graceland or other cemeteries. Sections of the cemetery were allocated for single graves to accommodate these relocations, including Graceland's Knolls section, which is almost entirely clear of above ground markers. A major memorial for these burials is the woodland landscape of the knolls. Cemeteries following the American Plan typically featured such woodland locations.

HISTORY - The Development of Graceland Cemetery

Graceland Cemetery's first president, Thomas Barbour Bryan, was largely responsible for the vision of establishing Graceland as a nationally significant rural cemetery landscape. Thomas Bryan was a pivotal figure in the development of landscapes and cemeteries throughout the

National Register Nomination Form. Chicago: Chicago Park District, 1994. Section 8, p. 54.

⁸ Eifler & Associates, Architects and Wolff Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992. pp. 2-3.

⁹ Potter, Elisabeth Walton & Beth M. Boland. *National Register Bulletin #41: Guidelines for Evaluating and Registering Cemeteries and Burial Places*. Washington D.C.: National Park Service, Interagency Resources Division, 1992. p. 19.

¹⁰ *Chicago Morning News*. "Graceland: A Visit to Chicago's Great Burying Ground." August 24, 1881.

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Chicago area, including the 1893 World's Columbian Exposition, among the most influential designed American landscapes in history.⁹

In 1860, Thomas Bryan and several partners purchased Graceland's original parcel of 86 acres from the heirs of Justin Butterfield in the Township of Ridgeville. From its inception, Graceland's founders sought to establish a nationally distinguished rural cemetery landscape, following earlier prototypes such as Mount Auburn in Cambridge, Massachusetts; Laurel Hill Cemetery in Philadelphia, Pennsylvania, and other rural cemeteries throughout the United States.¹⁰ In fact, Thomas Bryan contacted the Board of Laurel Hill to consult with the Philadelphia engineer and landscape gardener William Saunders. In Graceland Cemetery's dedication brochure of August 30, 1860, it stated: "The grounds are laid out and improved under the counsel of Wm. Saunders, Esq., the eminent landscape gardener of Philadelphia, by Swain Nelson of this city."¹¹ They designed what became the cemetery's section A through L in the southwest portion of the cemetery. The surveyors E. Bixby and S.S. Greeley were hired to survey and stake the lots. Thomas Bryan's son, Daniel Page Bryan, was reinterred from the city cemetery, becoming the first burial in Graceland.

William Saunders served as Laurel Hill Cemetery's landscape gardener in Philadelphia and had previously laid out other rural cemeteries in Illinois, including Rosehill Cemetery (1859) in Chicago and Oak Ridge Cemetery (1853/60) in Springfield, Illinois.¹² The Graceland Cemetery

⁹ Thomas Bryan is Graceland's founder and first President. His son, Daniel Bryan, was the first person buried at Graceland Cemetery. (Daniel was relocated from the city cemetery and reinterred at Graceland.) Thomas Bryan was responsible for developing the lands of Chicago's south side municipal cemetery of 1835 for residential use. (Source: Andrus). In 1863, Thomas Bryan sold land to St. Mary's Church in Elmhurst (now Immaculate Conception Church) to establish a cemetery. (Source: Self Guided Tour of Elmhurst, Elmhurst Historical Society).

¹⁰ Graceland Cemetery Dedication Brochure, August 30th, 1860. Source: Chicago Historical Society Prints & Photographs Department. The founding officers of the cemetery included Thomas B. Bryan, President, George P. A. Healy treasurer (the famed artist), Dr. Sidney Sawyer, Edwin H. Shacklon, and William B. Ogden. William Ogden was Chicago's first mayor, a major landowner, and on the founding board of Chicago's Rosehill Cemetery (1859) as well. Elias Olson was the cemetery's first superintendent of record.

¹¹ At this time, Saunders was in partnership with Thomas Meclun. They collaborated from 1854-1862 in Philadelphia (Germantown), Pennsylvania. Source: *Who was Who in America: Historical Volume 1607-1896*. 1963. Courtesy: Wayne Olson, USDA National Agricultural Library.

¹² Though Oak Woods Cemetery had been established in 1853, the cemetery's grounds and plans had not been purchased or laid out until 1864, after Graceland had been established. Adolph Strauch was responsible for the plan of Oak Woods Cemetery, Chicago.

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commission dates from the period of time when he was in partnership with Thomas Meehan (1854-1862) in Philadelphia. As a landscape designer, William Saunders typically laid out the design, while a local landscape gardener oversaw the actual implementation of the plan. The landscape designer's role was principally in laying out the roads and topography of the site, supplemented by the arrangement of plantings in the cemetery's public areas. Approximately 50 acres were initially laid out for burial lots in Sections A through L while another 36 acres on the cemetery's north end were set aside for park lands.⁸⁷ The cemetery's initial curvilinear plan contrasted with Chicago's rectilinear streets, but typified the plans of rural cemeteries. On August 30th, 1860, Graceland Cemetery was dedicated with an address by the Reverend Robert H. Clarkson, D.D. Saunders and Nelson's plans of curving roads and gently undulating landscape were already being implemented.

On February 22, 1861, an Act to Incorporate the Graceland Cemetery Company was approved by the General Assembly of the State of Illinois. The cemetery received a very broad charter upon its incorporation, providing the cemetery with police powers, and protecting the site from government infringement. In contrast to the area's earlier cemeteries, the cemetery lands were prevented from being condemned by state and municipal authorities. The lots were also exempted from taxation, attachment or execution. The perpetual charter helped to provide the legal support for the development of Graceland's magnificent landscape design and monuments. The original charter provided that:

"The said managers...shall have power and authority... to obtain possession of real estate by purchase, exchange, or otherwise, for Cemetery purposes, in the township of Lake View, County of Cook, State of Illinois, to hold the same to an amount at no time exceeding five hundred (500) acres; to sell, exchange or dispose of any part or parcel of land that may be compelled to purchase in order to obtain such grounds, as may not be actually needed for burial purposes."⁸⁸ The closing of the city's earlier municipal cemeteries, due to improper siting, design and development had spurred Graceland's establishment two miles from the city of Chicago as a private, non-sectarian cemetery. This mass relocation of graves spurred the development of Chicago's movements for regional parks and rural cemeteries. The

⁸⁷ See attached large format 1922 map of Graceland Cemetery for clearly readable section numbers.

⁸⁸ Charter of the Graceland Cemetery. Chicago, IL: James Barnett, Book and Job Printer, 1861. Source: Chicago Historical Society.

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State of Illinois' later constitution prevented further use of these police powers by other landowners, distinguishing the site within the state.⁶⁶

At its founding, the cemetery's rules and regulations discouraged the enclosure of lots with iron railings and stone curbing, stating: "Iron railings and indeed, all enclosures of lots, are now being discarded by lot owners in the best cemeteries; simple corner posts of marble being adopted, with the name of the proprietor and the number of the lot engraved thereon."⁶⁶ Yet many of the cemetery's early plots were nonetheless distinguished by stone coping, metal fences and benches, according to individual family lots. A texturally varied landscape resulted.

Following incorporation, the Graceland Cemetery Board of Managers undertook a period of major land acquisitions and improvements. The cemetery soon built a Gothic Revival style entry gate with greenhouse at the intersection of Green Bay Road and Graceland Avenue (now Clark Street and Irving Park Road). In 1861, they acquired 45 acres west of Clark Street. In 1864, they obtained an additional 35 acres east of Clark Street and east of the cemetery's original boundaries. This was followed in 1867 by the procurement of 109 acres north of Montrose Avenue. By 1870, the Board of Managers reported that they had acquired 300 acres. Though the cemetery's charter permitted further expansion to 500 acres, the newly incorporated Township of Lake View opposed Graceland's growth.

A special committee, the Graceland Cemetery Improvement Fund, was formed in 1865 to administer the long-term management and improvement of the site. They were independently responsible for the cemetery's perpetual care and maintenance, utilizing 10% of the proceeds from the sale of burial lots. Funds were to be invested and used for:

"the improvement, ornamentation, preservation and maintenance of the grounds, walks, shrubberies, enclosures, structures, monuments, memorials and any and all things in and about said Cemetery which do now or may hereafter appertain to the same."

⁶⁶ Rosehill and Oak Woods cemeteries, Chicago's other major non-sectarian rural cemeteries also received the perpetual charter, but Rosehill has since lost its perpetual charter.

⁶⁶ *Charter of the Graceland Cemetery (Approved Feb. 22, 1861,) with the Rules and Regulations of the Company.* Chicago: James Barnet, Book and Job Printer, 1861.

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The founding board consisted of a few prominent Chicagoans.⁶⁷ Some of their descendants remain active in the Trustees of the Graceland Cemetery Improvement Fund, a non-profit corporation. For the first several decades, the role of the Improvement Fund was principally restricted to investing and disbursing the funds for the cemetery's perpetual maintenance. In contrast, the Graceland Cemetery Company Board of Managers was principally responsible for the development of the cemetery's buildings and grounds, burials involved in development of the site and generating income.

The Graceland Cemetery Company was a for-profit entity until it was merged with the Graceland Cemetery Improvement Fund. The Graceland Cemetery Company also purchased lands in anticipation of future cemetery expansions. As the area urbanized, the Cemetery Company was actively involved in sub-dividing and developing many of these properties for residential and commercial development.

James B. Waller, a neighboring land owner, real estate investor, and public official led the opposition to Graceland Cemetery's growth. He argued that cemetery lands had a disproportionate impact upon the township of Lake View. Lake View Township had formed from Ridgeville Township in 1857, but was not formally chartered by the State of Illinois until 1865. In the interim years, more than 1,000 acres of the township's tax base had been threatened by the creation of Graceland, Rosehill, Wunder's, the Hebrew Benevolent Society, and St. Boniface cemeteries. The area's geology and transportation promoted the siting of cemeteries in the area. The largest of the cemeteries, Graceland and Rosehill, accounted for up to 1,000 acres, and posed the greatest threat to the township's tax base and future development. Public debate and lawsuits were actively pursued between Graceland and the Township of Lake View for more than ten years between 1867 and 1879.

The Township of Lake View amended its charter in 1867 to actively limit the growth of area cemeteries. The charter stated that: "the Board of Trustees should have the power to define what shall be deemed nuisances, and to prevent and abate the same; to fix the boundaries of any cemetery, and to prevent the interment of the dead in any place not then actually used as a cemetery or lying with the enclosure of a cemetery already established."

⁶⁷ The following individuals were named to the first board of the Graceland Cemetery Improvement Fund: Samuel How, President; Hiram Wheeler, Vice-President; M.C. Stearns, Treasurer; George C. Walker, Secretary; William Blair, F.W. Blat-horod; James H. Bowen; Elbridge G. Hall; Van H. Higgins; J.W. McGinnis; Daniel Thompson; and E.S. Williams.

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Thereafter, the Lake View Township enacted an ordinance limiting Graceland's boundaries to the original parcel of 86 acres, in spite of Graceland's state charter. This was a major threat to Graceland's development, profitability and survival, based on earlier cemetery relocations in the Chicago region. Public debate ensued.

In 1871, the City of Lake View published a booklet authored by James B. Waller advocating the need to limit the cemetery's growth. William C. Reynolds, Graceland's Treasurer, published a rebuttal in 1872, supporting the growth of the cemetery. In the summer of 1873, the Cemetery Company donated a site to the Township of Lake View for the construction of a high school, Lake View High School, at what is now the northwest corner of Irving Park Road and Ashland Avenue; the site was located in a plat originally planned for burial use. Yet, debate upon the expansion of the cemetery continued until 1877, when Reynolds sought the use of the 300 acres the Cemetery Company had acquired through an appeal to the Illinois Supreme Court.

In 1879, the Graceland Cemetery Company proposed a compromise, which included the cemetery's current boundaries along with an adjacent parcel used for maintenance equipment and housing for ground's personnel. Through a number of transactions, the company donated and sold approximately 125 acres and acquired roughly 20 acres in the east-central portion of the cemetery's current enclosed boundaries. Since Lake View accepted the compromise later that year, the boundaries of the cemetery's burial lands have remained constant to the present time. However, a separate plot holding maintenance barns (and later garages) west of the cemetery's burial grounds was later sold, as the cemetery consolidated operations.

In 1870, the *Catalogue of Graceland Cemetery Lot Owners* reported that:

"in the newer sections a different plan has been adopted in order to secure a better general effect, and at the same time to reduce the cost to the owners. These sections were laid out and platted according to the plans of Mr. Swain Nelson, and a design for the improvement of the same has been made by Mr. H.W.S. Cleveland, whose experience and reputation in the decoration of cemeteries afford a guaranty of success."

In the cemetery's first design, Swain Nelson had laid out the northern section as a park for visitors to the cemetery, under the counsel of William Saunders. Until 1879 or later, Swain Nelson continued to locate trees on the site through his nursery. Cleveland's design philosophy reinforced the ideas of the American Lawn Plan, pioneered by Adolph Strauch, who was associated with Spring Grove Cemetery in Cincinnati. In 1870, Cleveland wrote:

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"One of the principal difficulties in securing the best development of the natural beauty of a tract of land devoted to such a purpose, has arisen from the natural desire of every lot-owner to adorn his own lot by planting whatever trees or shrubs he may happen to fancy....Now, if every lot-owner in an extensive cemetery is allowed to plant what he pleases on his own lot, it is obvious not only that all possibility of general effect is speedily lost, but, as the trees grow, they become so crowded as to destroy their individual beauty, and give a sombre and depressing character to the place, instead of the bright and cheerful expression which is most desirable to secure....Of late years this evil is beginning to be prevented in many new cemeteries by the adoption, from the outset, of a system of planting, which everyone who buys a lot must adhere to. This is the only method by which the evil can be prevented."⁶⁴

Graceland Cemetery had permitted individual lot owners to separate the identity of their plots from the composite landscape by installing stone curbing and iron fences to delineate their plots from the larger whole. Individual plantings of lot owners further separated the quality of the collective landscape.

Cleveland advanced the comprehensive and composite design of the cemetery, characteristic of the American Lawn Plan. Cleveland's earlier experience with Frederick Law Olmsted's Prospect Park in New York and other major landscape designs favored a comprehensive approach to design. Internationally, the ideas of landscape design from the Parks Movement cross-fertilized with those of the Rural Cemetery Movement in landscape and Public Monument Movement in sculptural design, resulting in the precepts of the American Lawn Plan. Adolph Strauch's approach at Spring Grove Cemetery in Cincinnati pioneered this holistic approach to cemetery landscape design, while O.C. Simonds later championed them in his landscape designs for Graceland Cemetery and other cemeteries throughout the United States. The picturesque character of the collective landscape was favored over the appearance of family plots.

Charles Rascher's 1878 bird's-eye view of the cemetery, along with period photographs, document the integration of his design with Swain Nelson and William Saunders' earlier plan. These images

⁶⁴ Cleveland, H.W.S. "Essays on Landscape Gardening." *Architectural Review and Builders Journal*. Vol. II. (1870). and Eiler & Associates, Architects and Wollf Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992. pp. 9, 10.

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articulate the change from a multitude of individual plantings centered on family plots to clusters of plantings throughout the cemetery to enhance both collective and singular perspectives of the landscape.⁷⁷ The corporate identity of the cemetery began to take root with Cleveland's plan.

Cleveland's role at Graceland is significant as it documents the western movement of international landscape principals across the United States. As a resident landscape gardener of national stature, Cleveland was a pioneer in America's western states, as Chicago was then a major gateway to the west. Following his Graceland commission, Cleveland laid out, platted and planted the Olmsted and Vaux Company's landscape designs for Chicago's South Parks Commission.⁷⁸

Cleveland lacked an engineering background, encouraging his partnership with the engineer William M.R. French in 1871; the latter's nationally renowned brother, Daniel Chester French, was later commissioned for the Marshall Field Monument at Graceland. Unfortunately, many of Cleveland's plans and possessions were destroyed by the Chicago Fire in October 1871, presumably including those for Graceland. Many of the Cemetery Company's documents were destroyed in the fire as well, given the downtown Chicago location of the Graceland Cemetery Company offices. In contrast, the records of the Graceland Cemetery Improvement Fund survive. Survivors sought shelter in the cemetery, as they watched the city burn to the ground.

In 1877, Thomas Barbour Bryan, the founder of Graceland Cemetery left the company to assume a new position. United States President Hayes named Thomas Barbour Bryan as Commissioner of the District of Columbia. In November 1878, Thomas E. Patterson became President of the Graceland Cemetery Company Board of Managers, a position he held until 1881.

Bryan Lathrop, a nephew of Thomas Bryan had become the majority shareholder of the Graceland Cemetery Company by September 1875 and became increasingly active in the operations of the company, as Treasurer in 1873, Vice President in 1874, and formally assuming day-to-day operations as Acting Secretary by 1877, becoming the President of the Graceland Cemetery Company in 1881. The cemetery's development under his tenure is significant, as large-scale landscape features, landscape gardening, and buildings were completed under his direction

⁷⁷ Graceland Cemetery Company File Book: 1874-1879. Letter from Bryan Lathrop (Graceland President) to J.S. Berkeley, Esquire (Graceland Superintendent). March 25, 1878. p. 187. Three original copies of this map are known to exist, in the collections of the Chicago Historical Society and Newberry Library.

⁷⁸ Cairns, Malcolm D. *The Landscape Architecture Heritage of Illinois*. Muncie, IN: Malcolm D. Cairns, Department of Landscape Architecture, Ball State University, 1993. pp. 18. Courtesy of Diane Lanigan.

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over the next forty years. Lathrop was responsible for hiring many of the major figures of the Chicago School of Architecture to improve and expand the cemetery's landscape and buildings, including William Le Baron Jenney, Ossian Cole Simonds and Holabird & Roche, the designers who ultimately transformed Graceland Cemetery into one of the nation's most significant rural cemeteries, based on its landscape gardening and engineering. He was also actively involved in implementing the extension of Chicago's lakefront parks articulated in the Burnham Plan in his role as a Lincoln (or North) Park Commissioner. Under the guidance of Bryan Lathrop and O.C. Simonds, monuments were carefully integrated into the outstanding landscape, which enveloped the monuments, creating secluded spaces and grand vistas.

The outstanding landscape drew the attention of many of the city's most significant artistic patrons, many of whom were later buried there. They hired the nation's most significant artists, architects and landscape designers to design their monuments and grave sites, including Adler & Sullivan; Solon S. Beman; Daniel Burnham; Jolin Russell Pope; Howard Van Doren Shaw; O.C. Simonds; Lorado Zalclof Tait; Henry Bacon and Daniel Chester French; McKim, Mead & White; Graham, Anderson, Probst & White; and the Office of Mies van der Rohe. The landscapes of the Barbizon School of art and numerous other artistic and landscape schools from throughout the world, including those of the rural cemetery movement, influenced Graceland's unique design.

Planning for Graceland Cemetery's final expansion to the northeast began in 1878, with the hiring of Chicago's most significant early architect and engineer, William Le Baron Jenney. Jenney was hired because of his engineering skill in dealing with Chicago's drainage problems, proven in his designs for Chicago's parks. According to the October 23, 1878 Board of Managers Meeting Minutes:

"On motion of Mr. Patterson the Vice President was authorized to make a contract with J.C. Robison for a 30-inch brick sewer to be laid on the Shippey Road from a point West of the Eastern line of the East Half of Northwest Quarter of Section 17.40.14. to Lake Michigan according to the plans and specifications of W.L.B. Jenney, who is to be employed as Superintendent of the drainage and engineering and landscape gardening in Graceland under the direction of Bryan Lathrop, Vice President."

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Jenney improved the drainage of the eastern cemetery grounds, which formed the lower elevations of the Graceland spit. He was also to develop an integrated comprehensive plan for the cemetery's landscape. The cemetery's legal boundaries had been clarified, though formal legal agreements awaited final approval. Jenney, a partner with the firm of Jenney, Schermerhorn and Bogart, had just completed his role as chief landscape architect for Chicago's West Parks from 1870-1878. Interestingly, H.W.S. Cleveland sought Jenney's advice in his implementation of Chicago's south parks. Drainage was a crucial aspect of these park designs, with the development of small lakes and lagoons to mold the landscape and direct site drainage: a similar concern for Graceland. Much of Jenney's work is not visible, as it involved specifications for laying underground drainage lines both within Graceland Cemetery and around the perimeter.

Jenney's plan for the cemetery's grounds integrated new curvilinear roads into the cemetery's existing design. These were complemented by plans for the improvement of Lake Willowmere, the site's most prominent landscape feature, and the creation of two smaller ponds, the Lotus pond and Hazelmere pond.²¹ Substantial landscape modifications were required to drain the grounds into the lake and ponds. An earthen ramp was designed in the Bellevue Section on the east and the ridge of the Ridgeland Section near the northern perimeter was graded to enhance the flow of water and vista towards Lake Willowmere. The roads and lake were designed with selective focal points and vistas in mind to create distinct points of memory throughout the cemetery. Portions of Cleveland's plan were modified, including in the Ridgeland Section and Section P, where Jenney's plan joined with Cleveland's.

The Board of Managers describe in the May 9, 1879 minutes:

"Resolved - That the plans made by W.J.B. Jenney for the improvement of the lowlands and of the eastern portion of the grounds embraced in the new line of Graceland be and they are hereby accepted and the President and Treasurer are instructed to have the roads as shown in said plat laid out on the ground by a competent Surveyor, or such parts of them as they shall deem proper."

²¹ The Lotus pond was located in the extreme southeast corner of the cemetery (Block 25), while the Hazelmere pond was located in the east-central portion of the cemetery (where the maintenance building now stands, just east of Wildwood Avenue). Once these lands were fully developed, the ponds were filled in and alternate drainage mechanisms were developed. The Lotus pond is only visible on an 1886 map of the cemetery. By 1897, this pond had been filled in, while Hazelmere was still present in the 1922 cemetery map.

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In 1878, Jenney had hired Ossian Cole Simonds, who had been his student at the University of Michigan, to oversee the implementation of his plan. Jenney and Simonds were engineers of national significance, as demonstrated by their numerous complex and successful landscape projects. Of course, Jenney also proved this through his designs for Chicago's nascent skyscrapers, including the world's first true skyscraper, the Home Insurance Building. Graceland Cemetery offered the challenge of effectively integrating structures, buildings and sculptures into a coherent landscape, in contrast to the skyscrapers, which would later dominate Chicago's urban landscape. At Graceland, the structures enhanced the landscape, as design review was mandated by the cemetery. In an effort to maintain a coherent landscape, large monuments were discouraged. The impact of larger monuments was improved by their spatial orientation on larger sites and landscaping, which defined views. An extraordinary landscape resulted, with a balance of landscapes and monuments. Simonds recorded his first image of Graceland Cemetery in 1878:

"...the cemetery occupied a rather high sandy ridge largely covered with oak trees. The new and undeveloped portion was then low - partly swamp, partly slough, and partly a celery field. The changing of this treeless land into an attractive part of the cemetery called for some engineering skill in putting in drains, excavating a lake, grading and building roads, and in grading the various sections. In this work the knowledge gained in acquiring the degree of civil engineer made me somewhat useful to the cemetery company and to W.L.B. Jenney, the architect, who had drawn an outline of the lake and planned its outlet."²³

As Simonds implemented Jenney's plans for Graceland, he was encouraged to study more on landscape gardening, a different focus than his education in architecture and engineering at the University of Michigan. Under the guidance of Jenney and Bryan Lathrop, Simonds developed a passion for landscape gardening, as hundreds of trees and shrubs were planted throughout the cemetery's grounds. Lathrop's international knowledge of landscape gardening influenced Simonds and Jenney's vision.²⁴ Together, Simonds and Lathrop toured the nation's most prominent parks and cemeteries in Cleveland, Buffalo, Troy, Boston and New York.

²³ Fuller & Associates, Architects and Wolff Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992. pp. 13

²⁴ Simonds, O.C., A.S.I.A. "Notes on Graceland." *American Landscape Architect*. May, 1930. p. 8-9

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Lathrop believed that "trees, shrubs, flowers, lawns, and open spaces properly arranged made the beauty of a cemetery and that tombstones and other stone work marred instead of enhanced this beauty." Lathrop advocated "the introduction of all plants that are beautiful and thought the cemetery should become an arboretum in which every hardy plant might be found."²⁸ These goals established the framework for Simonds and Lathrop to improve Graceland.

Simonds was named Superintendent of Graceland in 1881. Lathrop and Simonds quickly developed a relationship with Adolph Strauch. Strauch was a pioneer of the American Lawn Plan at Spring Grove Cemetery in Cincinnati and landscape designer of Oak Woods Cemetery in Chicago. Lathrop reported that Strauch influenced Simonds to achieve the subtle grading of Graceland's landscape. Strauch encouraged the massing of plantings to create a greater sense of depth, and molding roads and landscape into sweeping curves to create stimulating vistas. These basic principles guided Simonds in grading the earth's surface, and creating sweeping curves to distinguish the beauty of Graceland's exceptional landscape. Through Strauch's influence, Simonds transformed Graceland's landscape into one of the finest American Lawn Plan cemeteries in the United States.

On August 31, 1882, the President of the Graceland Cemetery Company was instructed to execute an agreement with the Chicago Evanston Railway Company to extend the railroad by March 1, 1883 from Chicago to the Graceland Cemetery Company on what was then Stella Street. The railroad was obligated to locate a station at Graceland Cemetery, while the Cemetery was obligated to erect and maintain the station house. A public street was to extend from what was then Evanston Avenue to the station and cemetery entrance. Graceland Cemetery later developed the Wilson station on this railway line, to support the value of adjacent sub-divisions, developed by the cemetery company.²⁹ On December 21, 1882, the Board of Managers of the Graceland Cemetery authorized a contract with Holabird, Simonds and Roche to prepare plans for a train station and office building both on and adjacent to Stella Street.³⁰ O.C. Simonds was one of the firm's founding partners. In 1885, the railway finally connected Graceland with the city of Chicago.

²⁸ Eitel & Associates Architects. *Graceland Cemetery Historical Report*. Chicago, IL: The Trustees of the Graceland Cemetery Improvement Fund, 1992. p. 15.

²⁹ Graceland Cemetery Company Board of Managers Meeting Minutes, April 4, 1891. p. 66.

³⁰ These buildings were both demolished.

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At the October 11, 1883 meeting of the Graceland Cemetery Board of Managers, the Board voted to record the "Ashland Addition to Ravenswood," platted by the surveyor S.S. Greeley, as a subdivision with the Recorder's Office of Cook County. This subdivision included the lands west of the cemetery between Green Bay Road (Clark Street) and Ashland Avenue. On January 16, 1885, the Board of Managers designated Simonds as "the Superintendent, landscape gardener, engineer and surveyor of the Graceland Cemetery Company" requiring that "he devote his entire time, during the period of five years to the interests of the Graceland Cemetery Company."⁷⁷ The company required his services not only for the cemetery's lands, but also for the development of surrounding sub-divisions, which the Board had been required to develop or sell after the scale of the cemetery was limited. At this same meeting, Simonds was instructed to grade streets and plant trees within the company's 106 acre Ashland Addition subdivision. He continued to plan and develop the cemetery's lands under the direction of the Board of Managers over the course of his career.

Plans for Graceland Cemetery appear to have continually evolved over time on the basis of individual lot owners' requests and the installation of new monuments. No comprehensive planting plan of the cemetery appears to exist. The only documented planting scheme for an entire section of the cemetery was created for a portion of the Ridgeland section, one of the cemetery's highlights.⁷⁸ Simonds preferred to work in the field, because as Simonds reported, "roads can be staked out on the ground by eye with better effect than if drawn first in an office." Given the ongoing pattern of cemetery development and numerous small lots, a comprehensive planting scheme would have been difficult to administer. However, numerous historic photographs and text exists on the evolution of the cemetery.

Simonds took nature as the model for his planting schemes, favoring native and indigenous trees, shrubs and flowers, many of which were moved from rural areas or transferred from other sections of Graceland's once extensive property. A multitude of plants were also purchased from area nurseries, such as those of Swain Nelson. Trees and shrubs were naturalistically arranged in informal masses. Enhanced by native blooms, Wildwood Avenue was designed to simulate a prairie road. Planting schemes were intended to furnish a more immediate and meaningful contact with nature between rows of carefully arranged and blended native plantings. Lake

⁷⁷ *Record Book, Graceland Cemetery Company: 1873-1937*, p. 57-58.

⁷⁸ See attached planting plan by O.C. Simonds, in a Graceland Cemetery Collection currently in the care of Wolff, Clements & Associates, Ltd. Landscape Architects.

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Willowmere and Hazelmere were planted to resemble naturally occurring lagoons. Plantings were used to enhance perspective and create both "broad views" and "long views". The broad view sought to replicate the seemingly infinite horizons of the prairie. Long views were created through the frames of foliage at the side of roads, which broke down the broad horizontal views. These views extended perceptions of the cemetery's openness, size and depth. Although the massing of plants was used to enhance the sense of the landscape's depth, the objective was to narrow one's focus, so that one could not see from one end of the property to the other. Plantings attempted to vary the effects of light, shade and color, creating "outdoor pictures." Bulls and wildflowers interjected tones of color.

Simonds' landscape design sought to minimize the impact of urban environments, such as surrounding roads and railroads. Dense plantings along exterior walls reinforced the cemetery's "sense of removal" from the surrounding world. Masses of trees were used along perimeter walls to screen the elevated railroad. Terraced brick walls were used to screen the surrounding urban environment and framed with vines, shrubs and trees to blend into the landscape. Curved roads minimized their impact on the landscape and contributed to a sense of enclosure. Plants were also used to minimize the impact of monuments. Large lots, designated setbacks, trees and shrubs framed monuments and lessened their visual impact. Simonds screened external and internal visual as well as aural media. Shrubs and trees with fruit and berries were planted to attract birds and wildlife, screening the external world further. In contrast to many other rural cemeteries, which often emphasized views external to the cemetery from hillsides and along bodies of water such as rivers, lakes and oceans, Simonds sought to create an inward focus to the grounds. He succeeded. His ideas evolved to transform Graceland's landscape over fifty years, creating one of the world's most significant rural cemeteries, using the American Lawn Plan.

HISTORY - The Cremation Movement

Throughout the 19th century, there was a growing recognition that limited land was available for cemeteries in growing western urban centers. Cities and towns had expanded dramatically during the industrial revolution, but few open spaces were available within dense population corridors.

"In the late 19th and early 20th centuries, American mortuary practices were greatly influenced by the cremation movement spurred by advocates in the medical and scientific community and a general awareness of the world's mounting population."⁷⁷

⁷⁷ Potter, Elisabeth Walton & Beth M. Boland. *National Register Bulletin #11: Guidelines for Evaluating and Registering Cemeteries and Burial Places*. Washington D.C.: National Park Service, Intercagency Resources Division,

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Given the smaller size of cremains, cremation permitted the use of smaller burial plots. This permitted burial of large numbers of people on much smaller plots of land. Increasing numbers of burials on smaller plots of land eventually encouraged cemeteries to require flush markers and develop the Memorial Park Movement in cemetery design.

One of the first influential scholarly and historical papers on cremation in the nineteenth century was published in Edinburgh in 1817.⁸⁰ Among the early proponents of cremation was J.C. Loudon. As early as 1854, the *Encyclopedia Britannica* published articles on cremation.⁸¹ In Europe and America, the practice of cremation as a burial reform began to develop following the Franco-Prussian War (1870-71). Active experimentation with modern cremation occurred in Italy and Germany during the early 1870's. In 1872, Gorini and Polli and Professor Brunetti of Padua experimented with cremation. Their results were exhibited at the Vienna Exhibition in 1873. In 1874, Siemens experimented with a regenerative process utilizing closed cast iron receptacles in Breslau, and thereafter in Dresden, where they attempted to introduce high technical performance into cremation practice. They utilized a gas-fired furnace, which introduced air through a valve system, making the fire-brick lining white-hot. Earlier cremations had not placed the bodies into closed receptacles.⁸² The Cremation Society of England was also formed in 1874. In 1876, a gas fired crematorium with closed receptacle was utilized in Milan, Italy by Alberto Keller. The

1992, p. 11.

⁸⁰ Jamieson, Dr. F. 'The Origin of Cremation.' *Proceedings of the Royal Society*. Edinburgh, 1817. Quote from: Curl, James Stevens. *A Celebration of Death: An Introduction to Some of the Buildings, Monuments and Settings of Funerary Architecture in the Western European Tradition*. Chapter 10. 'The problems of disposal in ever increasing centres of population: The development of cremation and of buildings associated with the burning of the dead.' New York and London: Charles Scribner's Sons and B.T. Batsford, 1980, 1993. pp. 302.

⁸¹ Curl, James Stevens. *A Celebration of Death: An Introduction to Some of the Buildings, Monuments and Settings of Funerary Architecture in the Western European Tradition*. New York and London: Charles Scribner's Sons and B.T. Batsford, 1980, 1993. pp. 303.

⁸² Curl, James Stevens. *A Celebration of Death: An Introduction to Some of the Buildings, Monuments and Settings of Funerary Architecture in the Western European Tradition*. New York and London: Charles Scribner's Sons and B.T. Batsford, 1980, 1993. pp. 304.

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health concern, even for Chicago's thriving immigrant metropolis. Thomas Bryan, Graceland's founder and largest shareholder, was also a major promoter of the World's Fair.

Responding to Bryan Lathrop's proposal, Simonds visited and researched other crematoria. Wood-burning crematoria had been established in Detroit and St. Louis, but required a cord of wood and partial rebuilding of the crematoria after each firing. Two full days were required for each cremation, twenty-four hours for heating and nearly equal time for cooling.⁷⁷ Recalling the intense heat of oil burners in industrial applications and likely influenced by the European gas-fired crematories, Simonds recognized that oil would be a good heat source for crematories such as the one planned for Graceland. A crematory with two retorts was installed in the basement of the existing chapel.⁷⁸ "The first recorded incineration took place at Graceland on October 2, 1893." Graceland utilized the world's first oil-burning crematory.⁷⁹ A cholera epidemic never developed during the Fair, but this became the first crematorium within Illinois, among the first crematoria in the United States, and the world's first oil-burning crematory. The crematory was patented. Graceland's crematoria represent a technical benchmark in the Modern Cremation Movement. The Cremation Association of America was formed after a 1913 convention held in Detroit.⁸⁰ In 1934, four additional oil-fired crematoria were added at Graceland during the chapel expansion

⁷⁷ Simonds, Ossian Cole. *The Dean of the Cemetery Field; An Outline of Mr. Ossian C. Simonds' Fifty Two Years Experience in the Development of Graceland Cemetery, and the Incident which Led Him to Adopt the Profession of Landscape Architect.* The American Cemetery, September, 1930. pp. 20, 37. (Courtesy, Barbara Geiger)

⁷⁸ Simon, Andrea. *Chicago: The Garden City, Its Magnificent Parks, Boulevards and Cemeteries.* Chicago: The Franz Gindele Printing Co., 1894. pp. 195, 196.

⁷⁹ Courtesy of Pete Olson, Manager, and Graceland Cemetery Record Book. Graceland Cemetery Office. December, 1997.

⁸⁰ Simonds, Ossian Cole. *The Dean of the Cemetery Field; An Outline of Mr. Ossian C. Simonds' Fifty Two Years Experience in the Development of Graceland Cemetery, and the Incident which Led Him to Adopt the Profession of Landscape Architect.* The American Cemetery, September, 1930. (Courtesy, Barbara Geiger). The article states: "In factories he (Simonds) had seen the great heat with clear, transparent flames produced by oil burners. It occurred to him that this would be a much better source of heat than wood for crematories and the one at Graceland, which was built in 1893, made use of that fuel and was the first of its kind."

⁸¹ Potter, Elizabeth Walton & Beth M. Boland. *National Register Bulletin #41: Guidelines for Evaluating and Registering Cemeteries and Burial Places.* Washington D.C.: National Park Service, Interagency Resources Division, 1992. p. 11.

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and renovation by Edwin H. Clarke. Graceland's crematoria were converted to gas burners during renovations in 1986. Four gas crematoria remain in regular use.²⁷

HISTORY - Leadership

THOMAS BARBOUR BRYAN (1828-1906)²⁸

Thomas Barbour Bryan, founder of Graceland Cemetery, was a man of vision, actively involved in transforming the nation's civic landscape. He established Graceland Cemetery in 1860, serving as President of Graceland Cemetery's Board of Managers through 1877. A patron of the arts, he established Bryan Hall, Chicago's major concert hall of the period and was a benefactor of the internationally renowned portrait artist G.P.A. Healy (member of Graceland's founding Board of Managers).

Committed to civic life, Bryan was chiefly responsible for winning the 1893 World's Columbian Exposition for Chicago, later serving as Vice President of the Fair.²⁹ Appointed by President Benjamin Harrison to serve as Special Commissioner and Ambassador to the Courts of Europe, he acquired broad international involvement at the Fair. Bryan was a friend and active supporter of President Abraham Lincoln; he acquired the original draft of the Emancipation Proclamation from the President. Later, he was a pallbearer at several of Lincoln's memorial services, in Chicago and Springfield. He was a Chicago mayoral candidate and served as a commissioner of the District of Columbia from 1877-81. In other civic affairs, he was President of the Chicago Soldier's Home and Y.M.C.A.

Thomas Barbour Bryan was born in Alexandria, Virginia on December 22, 1828. He was educated at Harvard Law School and practiced law in Newport, Kentucky and Cincinnati until 1852. In Chicago, he was involved in numerous real estate investment projects and founded the Fidelity Safe Depository. As a real estate investor, he was actively involved in landscape projects

²⁷ Conversations with James Signoretti, Superintendent of Graceland Cemetery. December 20, 1997 and earlier.

²⁸ Newton, Bateman. *Historical Encyclopedia of Illinois. Biographical and Memorial Edition*. Chicago: Munsell Publishing Co., 1915, p. 64, and Berens, Helmut Alou. *Elmhurst: Prairie to Tree Town*. Elmhurst: Elmhurst Historical Commission, 1968.

²⁹ Berens, Helmut Alou. *Elmhurst: Prairie to Tree Town*. Elmhurst: Elmhurst Historical Commission, 1968. pp. 91-93.

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ranging from his nearly 1000-acre estate in Elmhurst, Illinois, and the 1893 World's Columbian Exposition. He transformed the landscape in the town of Cottage Hill, Illinois, by planting elms along the streets. The town was later renamed Elmhurst at his suggestion. Significant among the landscapes he helped to develop were cemeteries. In Elmhurst, he sold land to St. Mary's Church to establish a cemetery. He was also responsible for developing the lands of Chicago's south side municipal cemetery of 1835 for residential use, after graves were relocated. Founding Graceland Cemetery in 1860, he directed the development of the cemetery for 17 years.

BRYAN LATHROP (1844-1916)*

Bryan Lathrop was a pivotal force in the development of Graceland Cemetery for nearly fifty years, as a manager of the Graceland Cemetery Company, from 1867-1916. Large-scale landscape features, landscape gardening and buildings were completed under his direction, first as Acting Secretary in 1877, overseeing the Cemetery's day-to-day operations and later as President of the Graceland Cemetery Company from 1881 to 1916. A significant force in Chicago's cultural renaissance, his vision transformed Graceland Cemetery into a world-class landscape. He recognized the interrelationship of the arts throughout his life and integrated them most successfully in his masterpiece, Graceland Cemetery.

A Renaissance man, Bryan Lathrop was one of Chicago's most successful real estate professionals, as a manager and trustee of estates. Born in Alexandria, Virginia on August 6, 1844, he was educated at Dinwiddie's school and under private tutors in Italy, Paris, France, and Dresden, Germany, throughout the Civil War. While in Europe, Lathrop was stimulated by the fine arts: music, art and landscape design. Throughout his life, he traveled widely through Europe and Asia, including Egypt and Japan. Lathrop came to Chicago in 1865, entering the real estate office of his uncle, Thomas Barbour Bryan.

Lathrop was the chief developer of Graceland Cemetery, Orchestra Hall and several skyscrapers. A civic leader and patron of the arts, he was President of the Chicago Relief and Aid Society; a Commissioner of Lincoln (North) Park; President of the Chicago Orchestra (later the Chicago Symphony Orchestra) from 1899-1916; Trustee of the Art Institute of Chicago from 1894 to 1916; Trustee of the Newberry Library from 1896 to 1916; a member of the Chicago Literary Club,

* Commission on Chicago Architectural & Historical Landmarks. *The Bryan Lathrop House (Fortnightly Club). Preliminary Summary of Information.*

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Chicago Association of Commerce and numerous other institutions. Lathrop was instrumental in laying the cultural foundations for the nation's most important industrial center, Chicago.

One of Lathrop's most significant gifts to Chicago's renaissance was a bequest of \$700,000, including the profits of the Graceland Cemetery Company, to the Chicago Orchestral Association, which endowed a school of music, The Chicago Civic Orchestra. In 1935, at the time of his wife's death, Helen Lynde Aldis Lathrop, the funds became available. Lathrop also donated a portion of his art collection including etchings and lithographs by James McNeill Whistler to the Newberry Library and the Art Institute of Chicago. Lathrop represented his sister Florence, Mrs. Henry Field, in the donation of the bronze lions by Edward Kemey's fronting the Art Institute of Chicago and several landscapes of the Barbizon School, included in the Henry Field Memorial Collection.

Lathrop's home was designed by Charles Follen McKim of McKim, Mead & White, while Holabird & Roche oversaw its construction. The home's landscape design was by O.C. Simonds. His home at 120 East Bellevue Place, now the Fortnightly Club, continued his cultural legacy. The house is a designated Chicago landmark and listed on the National Register of Historic Places.

Ossian Cole Simonds credited Lathrop with motivating him to undertake a career in landscape gardening at Graceland Cemetery and commissioning Holabird, Simonds & Roche for their first commission, Graceland Cemetery. Lathrop introduced Simonds to numerous artists and patrons throughout his career. He recognized the value of long-term master planning and professional management, elements that he implemented as President of the Cemetery Company. O.C. Simonds' book, *Landscape Gardening* was dedicated to Bryan Lathrop and includes his writings. Appropriately, an open landscape in the Ridgeland Section contains his grave site, framed by views of Lake Willowmere, the Getty Mausoleum and Daniel Chester French's "Memory". His grave is marked by a simple marker, recognition that the cemetery's landscape is his great monument.

SUMMARY OF LANDSCAPE SIGNIFICANCE *

Criterion C

One of the most significant landscapes in the United States, Graceland Cemetery is a central site in the Chicago Renaissance and represents the apogee of landscape design and gardening in the Rural

* In Green, Thomas L. & Sabine Hinhndorf. *Graceland Cemetery Tree Inventory and Management Program*. Isted, B.: Morton Arboretum, 1990. Thomas Green provided a comprehensive inventory of Graceland's 1,834 trees. These trees were subsequently labeled. This inventory and subsequent historical research provided the basis for an extensive interpretative landscape restoration.

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Cemetery Movement. An exceptional example of the American Landscape Lawn Plan, Graceland exemplifies the extremely high artistic merit in the foundation and application of the First Chicago School design principles to cemetery landscape, monument and sculpture design. Graceland Cemetery embodies an outstanding landscape design achievement, created by the vision of some of the nation's most significant landscape designers and engineers, William Saunders, Swain Nelson, H.W.S. Cleveland, William Le Baron Jenney, John Cole, and O.C. Simonds. As such, it is one of the nation's most significant urban design achievements, a masterpiece of the rural cemetery movement, landscape gardening, urban planning, and engineering. The landscape gardening of the cemetery alone merits Graceland Cemetery's inclusion on the National Register of Historic Places and as a National Historic Landmark. Graceland Cemetery is the masterpiece of O.C. Simonds' more than fifty-year career.

Graceland's highest significance lies in its landscape. Graceland Cemetery's significance was recognized historically since at least the 1880's. In 1886, Alfred Theodore Andreas noted in his *History of Chicago* that: "The grounds are superbly ornamented with rare vases, beautifully designed statuary, noble monuments and handsomely kept walks, terraces and flower beds."⁷ By 1896, in *Unrivaled Chicago*, Rand McNally cited that:

Graceland "[i]t] ranks on a par with Greenwood Cemetery in Brooklyn, Forest Hill of Boston, and Spring Grove in Cincinnati...The utmost care is taken in the selection and planting of every tree and shrub in order to preserve the most natural effects, strengthen the picturesque and maintain a general harmony...Great elms have been so transplanted as to give dignity and grace so that the cemetery becomes an ideal park.... The most has been made of all irregularities of surface, the treatment being such that a slight elevation becomes in effect, a hill - much after the Japanese method of making a landscape of great diversity of level, and variety of scope within the space of a few feet, by judicious arrangement of surface, placing of buildings and planting."⁸

In 1910, Frank A. Waugh included Graceland among the nation's 10 most important landscapes. He stated: "Graceland Cemetery, Chicago, classifies artistically with the works of Olmsted. The

⁷ Andreas, A.T. *History of Chicago: From the Earliest Period to the Present Time*. 3 vols. Chicago, IL: The A.T. Andreas Company Publishers, 1886. Vol. 11, pp. 449

⁸ *Unrivaled Chicago*. Chicago & New York: Rand McNally & Co., Publishers, 1896 p. 77-78.

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technical ideas which have prevailed are the same.⁹⁹ In 1915, Herman Miller noted that at Graceland Cemetery, Simonds laid the groundwork for "the middle-western movement in landscape gardening."¹⁰⁰ Graceland continued to develop with its monuments and landscape until the 1930's, when the Depression and the death of Ossian Cole Simonds brought to an end the development of the complex landscape and art that the rural cemetery movement engendered. In 1941, the Association of American Cemetery Superintendents inducted O.C. Simonds into the newly established Hall of Fame, for his contribution to cemetery design at Graceland Cemetery.¹⁰¹

According to Philip Pregill and Nancy Volkman:

"One of the most important cemeteries of this period (the late nineteenth century) - important because of its later influence on the twentieth-century style known as the Prairie Style - was Graceland Cemetery in Chicago, Illinois."¹⁰²

Mara Gellbloom states:

"Ossian Cole Simonds actually represented the culmination of the naturalistic English landscape tradition in this country, having completely transformed Price's basic picturesque tenet of copying Nature to the recreation of natural scenes. Simonds' innovation of creating spatial units and utilizing plants that were integral parts of the Mid-western

⁹⁹ Waugh, Frank A. *The Landscape Beautiful: A Study of the Utility of the Natural Landscape, Its Relation to Human Life and Happiness, With the Application of These Principles in Landscape Gardening, and in Art in General*. New York: Orange Judd Company, 1910. Special Thanks to Roberta Simonds for sharing this source.

¹⁰⁰ Miller, W. Herman. *The Prairie Spirit in Landscape Gardening*. Urbana, IL: University of Illinois Agricultural Experiment Station, Circular 184, 1915. p. 2-3. and Giese, Robert E. "The Prairie Gardens of O.C. Simonds and Jens Jensen." from O'Malley, Therese and Marc Treib. *Regional Garden Design in the United States*. Washington, D.C.: Trustees for Harvard University and Dunbarton Oaks Research Library and Collection, 1995. p. 103. Special thanks to Robert E. Giese for sharing his valuable insights and this outstanding resource.

¹⁰¹ "Cemetery Administration Pioneers: Ten Whose Accomplishments Enshrine Them in Hall of Fame." *The A.A.C.S. Bulletin*. (Official Publication of the Association of American Cemetery Superintendents. May, 1941. p. 811. See also: Leland, Ernest Stevens and Donald W. Smith. *The Pioneers of Cemetery Administration in America: A Collection of Biographical Essays*. New York & Barre, Vermont: Association of American Cemetery Superintendents, E.L. Smith & Co., and The Stirling Press, 1941.

¹⁰² Pregill, Philip and Nancy Volkman. *Landscapes in History: Design and Planning in the Eastern and Western Traditions*. New York & Singapore: John Wiley & Sons, Inc., 1999. p. 506.

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landscape began the only regional school of landscape architecture in the United States before the turn of the century.¹⁰⁰

Gelbloom notes that at Graceland Simonds experimented with his version of the Prairie style several years before Jens Jensen had even set foot in the United States. Both the scholar Robert Grese and Mara Gelbloom make the case that Graceland was an important site in The Chicago Renaissance, due to its landscape, art and architecture.¹⁰¹ In addition to the work of Jenney, Simonds, Sullivan, Felt, Bock and many others, Carl Sandburg wrote on Graceland's landscape in his Pulitzer Prize winning Chicago poems of 1919, in a poem titled "Graceland", contrasting the extraordinary beauty of the landscape with the struggles of the working class.

Graceland's monuments are of the greatest value when viewed collectively in the perspective of O.C. Simonds' exceptional landscape gardening and the evolution of plans by Saunders, Nelson, Cleveland, Cole, Jenney and Simonds under the direction of the cemetery's visionary leaders, Thomas Barbour Bryan and Bryan Lathrop. Together, they were able to create extraordinary spaces. Those who guided Graceland's evolution transformed the nation's landscape, as much as the people buried there. Their legacy continues to shape the American landscape today. Graceland mastered the rural cemetery and city beautiful vocabulary, becoming one of the finest examples of its type in the nation in integrating sculpture, architecture, landscape and engineering. O.C. Simonds, the architects, engineers, designers, gardeners, landscapers, laborers, managers and trustees of Graceland crafted an integrated landscape of remarkable vision. Graceland Cemetery is perhaps the most successful example of rural cemetery design in the United States. Among Graceland Cemetery's most significant recognition is the silver medal for landscape images and monuments, awarded by the Paris Exposition of 1900. However, the cemetery had not reached its full zenith by this time. Almost 100 years later, Norman Newton in his seminal book on landscape architecture, *Design on the Land*, recognized that: "Graceland Cemetery... (is) one of the most remarkable park-like cemeteries of the Western world."¹⁰²

¹⁰⁰ Gelbloom, Mara. "Ossian Cole Simonds: Prairie Spirit in Landscape Gardening." *The Prairie School Review*. Volume XII, No. 2, Second Quarter 1975. p. 18.

¹⁰¹ Grese, Robert E. "The Prairie Gardens of O.C. Simonds and Jens Jensen." from O'Malley, Therese and Marc Tieb. *Regional Garden Design in the United States*. Washington, D.C.: Trustees for Harvard University and Dumbarton Oaks Research Library and Collection, 1995. p. 99-101. and Gelbloom, Mara. "Ossian Cole Simonds: Prairie Spirit in Landscape Gardening." *The Prairie School Review*. Volume XII, No. 2, Second Quarter 1975. p. 5. Special thanks to Robert E. Grese for sharing his valuable insights and this outstanding resource.

¹⁰² Newton, Norman T. *Design on the Land: The Development of Landscape Architecture*. Cambridge, MA &

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Graceland Cemetery continues as one of the world's most significant historical rural cemeteries. In 1993, Graceland received the President's Award from the Illinois Chapter of the American Society of Landscape Architects. In 1999, Graceland was recognized as "a national landmark for outstanding landscape architecture" by the American Society of Landscape Architects (ASLA), which is recognized with an ASLA Centennial Medallion.¹⁰ Graceland Cemetery represents the apogee of the Rural Cemetery Movement and American Landscape Lawn Plan and remains among the best preserved examples of its type. Graceland Cemetery is a testament to the ability of humanity to mold the earth. Pioneering individuals transformed Graceland's landscape from a rural wilderness to an inspirational urban oasis. Bryan Lathrop, Graceland's second President, was a sculptor of the American civic landscape with the transformation of Graceland's grounds, expansion of Chicago's lakefront parks and the construction of the Chicago Symphony Orchestra's Orchestra Hall to his credit. O.C. Simonds, Graceland Cemetery's landscape gardener, molded the landscape into an integrated whole. Simonds stated that a landscape gardener should be: "a dreamer, a designer, an inventor, a creator - a dreamer more than most because it takes years for his designs to develop." With Graceland as his masterwork, Simonds succeeded.

A national leader, Simonds transformed Graceland over more than 50 years into a masterpiece of American landscape design. The Graceland Cemetery Company and individuals associated with the institution were the patrons and creators of a distinct school of art in Chicago, The Chicago School of Architecture, which influenced the world. Consider the people buried there from Cyrus McCormick, who transformed the American rural landscape with the invention of the reaper, to Daniel Burnham, who molded the American landscape with urban plans ranging from the 1909 Plan of Chicago to the plan for the World's Columbian Exposition. Graceland represents an exceptional example of this school, as applied to a landscape, the cemetery landscape transformed beyond a memorial for the dead into a sanctuary for the living. Graceland Cemetery is a cultivated horticultural, artistic, and architectural masterwork—one of America's most significant cemetery sites.

London: The Belknap Press of Harvard University Press, 1971. pp. 390-91.

¹⁰ The American Society of Landscape Architects, Illinois Chapter, Medallion Program and ASLA Centennial Medallion 1899-1999. Glencoe, IL: Chicago Botanic Garden, April 1, 1999. This national honor was bestowed upon sites that ASLA members nominated, "which are most recognized and cherished by the public." Graceland Cemetery is among 20 sites in Illinois, and just over 300 sites throughout the nation, to receive an ASLA Centennial Medallion. The Morton Arboretum, another O.C. Simonds design, was also a recipient. O.C. Simonds was a founding member of the ASLA.

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LANDSCAPE DESIGNERS
(ARCHITECTS, ENGINEERS, LANDSCAPE ARCHITECTS, STAFF)

J.S. Birkeland, Superintendent	Graceland Cemetery ca. 1878
O.D. Birkeland, Assistant Superintendent #1	Graceland Cemetery ca. 1878
H.W.S. Cleveland	Graceland Cemetery, Landscape Gardener ca. 1870 addition to grounds
John Cole	Engineer, Section R ca. 1878
Annette Hoyt Flanders	Mr. & Mrs. Philip D. Armour Plot
Mrs. Herman H. Hettler	Kranz Lot, Landscape Plan
William LeBaron Jenney	Engineer, 1878
Sylvia Shaw Judson	McCutcheon Lot ¹⁰⁰
L. Kelgren, Gardener	Graceland Gardener ca. 1878
Swain Nelson	Landscape Gardener, 1860 - Original Plan to ca. 1879
Killian & Nugent, Landscape Architects	Pumping Plant Site Plan
H.T. Meinersman Co., Landscape Architects	Lehmann Mausoleum Plot
Root & Hollister, Landscape Architects	James M. Simpson Plot, Landscape

¹⁰⁰ Chicago Historical Society Graceland Cemetery Collection Index 1994.146: Per conversation with Susan Dart McCutcheon on February 23, 1993, it is believed that Sylvia Shaw Judson is responsible for the Shaw lot design. Sylvia Judson is the sister of Evelyn McCutcheon, John McCutcheon's wife. See also correspondence between Evelyn McCutcheon and Herman Reich of the Graceland Cemetery Company ca. 1949.

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William Saunders	Landscape Gardener, 1860, Original Plan (counsled Swain Nelson)
Ossian Cole Simonds	Landscape Gardener/Superintendent/ Engineer Log Bridge to Burnham Island (1912)
O.C. Simonds & Co., Landscape Gardeners	Charles S. Dole Lot Marshall Field Lot Burnham Island Foot Bridge (1919) H.N. Hudson Lot Keep Lot, Landscape Plan
Simonds & West, Landscape Designers	John McKechney Lot (1932)
Simonds, West, Blair, Landscape Designers	Chapel Entrance Drive Landscape Plan Lehmann Lot, Planting Sketch (1934) Martin Ryerson Lot (1937) Charles H. Wacker Lot, Planting Plan Eastwood & Hazelmere Subdivision Sewer Plan (1934)
Peter Thompson, Assistant Superintendent #2	Graceland ca. 1878.
Hempstead Washburne, Landscape Architect	Henry Piper Lot

SUMMARY OF MAJOR LANDSCAPE DESIGNERS - DESIGNERS OF THE PLANS

WILLIAM B. SAUNDERS (1822-1900)

William Saunders provided counsel to Swain Nelson in Graceland Cemetery's first plan (now the southwest corner) of 1860. At this time, he was in partnership with Thomas Meclian. Following his father's lead as a gardener, Saunders was educated at the University of Edinburgh, Scotland, and trained at London's Kew Gardens. In 1848, he emigrated to the United States, becoming Superintendent of Clifton Park, John Hopkins' Baltimore estate. From 1854-1862, he was in partnership with Thomas Meclian in Germantown, Pennsylvania, in a nursery, horticulture and

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landscape gardening business. One of the nation's first landscape designers, Saunders was recognized for his work at the District of Columbia's park system, and Fairmount Park and Hunting Park in Philadelphia. In addition to Graceland, Saunders is credited with the design and landscape gardening of numerous cemeteries nationally, including the nation's first military cemetery, the Civil War Soldier's National Cemetery at Gettysburg (1863); Laurel Hill Cemetery, Philadelphia; Rosehill Cemetery, Chicago (1859); and Oak Ridge Cemetery (1860-66) in Springfield, Illinois. He also designed the grounds for President Abraham Lincoln's Tomb in Oak Ridge Cemetery, another of America's most historically significant cemetery sites.¹⁶ Lincoln gave his Gettysburg Address at the dedication of Saunders' newly designed military cemetery. Saunders played a prominent national role in landscape design.

Saunders was also of national significance in agriculture, horticulture, and botany, one of the most important figures in these fields throughout the second half of the nineteenth century. At its founding in 1862, Saunders was appointed the Superintendent of Horticulture and Botanist for the U.S. Bureau of Agriculture, which he led until 1900. In 1889, the Bureau received cabinet-level status, becoming the U.S. Department of Agriculture. As Superintendent, he designed the grounds for the Department of Agriculture in Washington, D.C. He later designed agricultural exhibits for the bureau at the Philadelphia Centennial Exhibition of 1876, the 1884 New Orleans Exposition, and the 1889 Paris Exhibition. While Superintendent, Saunders was a co-founder of the Patrons of Husbandry, serving as the organization's first President from 1867-1873. Transforming American agriculture, Saunders introduced numerous economic plants to various regions of the U.S., including Eucalyptus globulus from Australia in 1866, numerous varieties of Russian apples in 1870, and the Bahia (Washington Navel orange) from Brazil in 1871. He wrote extensively for *Gardener's Monthly*, *Hovey's Magazine*, and *The Horticulturist*. William Saunders died September 11, 1900.

SWAIN NELSON (1829-c.1912)

In 1860, Swain Nelson platted and laid out Graceland's first rural cemetery plan under the guidance of William Saunders. Nelson continued to be involved in Graceland's landscape gardening until 1879, if not longer, through his nursery business. Born in Sweden, Nelson was trained in the landscape field in Europe, prior to emigrating to the United States in 1854. In 1856, Nelson established his first Chicago landscape gardening firm. Through various partnerships, the firm changed names, being known as Nelson & Benson, Landscape Gardeners and Swain Nelson & Sons Company (with his sons Seymour and Alvin), among others. The firm became one of the

¹⁶ Oak Ridge and Laurel Hill cemeteries are also listed on the National Register of Historic Places.

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largest nurseries in the Chicago area, establishing nurseries in Chicago, Glenview and River Forest, Illinois.¹⁰⁰ Among the firm's most noteworthy commissions and planting contracts are Graceland Cemetery (1860); Union Park (1865), for the West Chicago Park District; Lincoln Park, Chicago (1866); The Grand Hotel, Mackinaw Island, Michigan; the Detroit Park District; the Swainwood subdivision in Glenview, Illinois; numerous contracts for Jens Jensen; independent commissions in Glenview, Lake Forest, Lake Bluff, Winnetka and Wilmette, along Chicago's North Shore; and international contracts in England. Swain Nelson's involvement with the company is believed to have ended circa 1911.

H.W.S. (HORACE WILLIAM SHALER) CLEVELAND (1814-1900)¹⁰¹

H.W.S. Cleveland was responsible for the landscape design of Graceland Cemetery's first major expansion by 1870. The expansion plan followed the curving roads and picturesque quality of Graceland's first plan, extending the northern section of the cemetery's burial grounds to Montrose Avenue, including sections M, N, O, P and Q. Although many of the cemetery's records on his plans were lost in the Great Chicago Fire, the most critical element remains: a bird's-eye view of 1878 by Charles Rascher, which documents the integration of his design with William Saunders' earlier plan.¹⁰² This is the most detailed of the cemetery's historical maps, noting plots, markers, landscape features and plantings.

¹⁰⁰ By 1860, Chicago's gardeners and nurserymen included Samuel Brookes, Edgú Sanders, Williams and Witbold, Joseph Fisher, Laux Mathian, George Shriner, Swain Nelson, Job Carpenter, Martin Lewis, Louis Schaeffer, and Charles Spohr. Chicago was a major landscape center of greenhouses and nurseries by the beginning of the twentieth century. According to Karacofe, Clifford Atuck, Jr. "Palms for the Prairie: George Witbold, Nineteenth-Century Chicago Florist and Nurseryman." *Journal of Illinois History*. Illinois Historic Preservation Agency. Autumn 1998. pp. 29 and 32. The Census of 1910 reported that, as of 1909, 4,793 acres in Illinois were devoted to plant and nursery production with a total value of \$4,517,085. See also L.H. Bailey, *The Standard Cyclopedia of Horticulture*. New York: Macmillan, 1914-1917. p. 2184.

¹⁰¹ I am indebted to the editorial and research support of William H. Tishler, a scholar on American landscape design and H.W.S. Cleveland. See his outstanding publication on American landscapes, which also proved invaluable: Tishler, W.H. (ed.) *American Landscape Architecture: Designers and Places*. National Trust for Historic Preservation and American Society of Landscape Architects, The Preservation Press, 1989.

¹⁰² Graceland Cemetery Company File Book: 1874-1879. Letter from Bryan Lathrop (Graceland President) to J.S. Buckland, Esquire (Graceland Superintendent) regarding the agreement with Rascher to create a bird's eye view of the cemetery. March 25, 1878. p. 187. Rascher was prominently known locally for his fire insurance maps documenting the local built environment and geography. Rascher documented existing conditions with his bird's eye views. Cleveland was responsible for the landscape design.

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Over the long course of his career, Cleveland established several partnerships, beginning with R. Morris Copeland in 1854 in the Boston vicinity, followed by William M.R. French in 1871 in Chicago, and finally with his son Ralph Cleveland, with whom he established H.W.S. Cleveland & Son in 1891. Horace Cleveland's partner, William French, a civil engineer and brother of sculptor Daniel Chester French, later served as first Director of the Art Institute of Chicago.¹¹¹

Ralph Cleveland was a photographer in Chicago, Secretary of the Lakewood Cemetery Association in Minneapolis and Vice President of the American Association of Cemetery Superintendents.¹¹² Ralph documented Graceland Cemetery's early landscape views, among the earliest significant landscape photos.

Through his various partnerships, Cleveland is credited with the design of various other cemeteries, including Oak Lawn Cemetery, Dwight, Illinois; Swan Point Cemetery, Providence, Rhode Island; Sleepy Hollow Cemetery, Concord, Massachusetts; Oak Grove Cemetery, Gloucester, Massachusetts; Oak Hill Cemetery, Cedar Rapids, Iowa; Oak Hill Cemetery, Lake Geneva, Wisconsin; Orchard Beach Cemetery, Rice Lake, Wisconsin; and Highland Cemetery, Junction City, Kansas.¹¹³

Moving to Chicago in 1869, Cleveland was the first nationally significant landscape architect to reside in the Midwest. He served as an early advocate for the integration of parks and conservation of natural highlights into America's developing urban centers. Throughout his long career, he maintained a close association with Frederick Law Olmsted for whom he worked on implementing several of the nation's most significant landscape commissions including Prospect Park in Brooklyn, New York (1865); and Washington Park and Drexel Boulevard in Chicago, originally South Park and Grove Boulevard (1871). Cleveland designed several major urban park systems

¹¹¹ Daniel Chester French later designed the Marshall Field Monument, *Memory at Graceland*, with Henry Bacon.

¹¹² Verbal comments and written editorial notes by William H. Tishler on an earlier draft of this National Register Nomination, Summer, 1998 confirmed that Ralph Cleveland the photographer was related to H.W.S. Cleveland. He informed me of Cleveland's role as Vice President of the American Association of Cemetery Superintendents (1890). See also: Newton, Norman. *Design on the Land*. Cambridge: Harvard University Press, 1971.

¹¹³ In addition to providing numerous obscure but critical resources on H.W.S. Cleveland, Professor William H. Tishler, noted landscape scholar at the University of Wisconsin-Madison, provided editorial notes and comments on an earlier draft of this National Register Nomination in the summer of 1998. He has documented that Cleveland provided designs for the cemeteries at Orchard Beach Cemetery in Rice Lake, Wisconsin; Oak Lawn Cemetery in Dwight, Illinois; and Oak Hill Cemetery in Lake Geneva, Wisconsin. Several monuments were likely relocated to Oak Hill Cemetery from Graceland, once it was established.

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including those for Providence, Rhode Island, where he designed Roger Williams Park (1878), and Cove Park (1883); the comprehensive plan for Omaha, Nebraska's Park System (1892); and most significantly an integrated regional park system for the cities of Minneapolis and St. Paul, Minnesota (1885), where he preserved Minnehaha Falls. He contributed significant designs for other projects nationally including the Natural Bridge, Virginia; Highland Park, Illinois; Brookside, Indiana; and Jekyll Island, Georgia.

Cleveland published several small manuscripts including: *A Few Words on the Arrangement of Rural Cemeteries* (1881); *Landscape Architecture as Applied to the Wants of the West* (1873); *Public Grounds in Chicago: How to Give Them Character and Expression* (1869); *A Few Hints on Landscape Gardening in the West* (1871); and *The Culture and Management of our Native Forests for Development as Timber or Ornamental Wood* (1882). His seminal publication in landscape architecture, *Landscape Architecture as Applied to the Wants of the West* (1873), is considered to be one of the first significant manuscripts to define the new profession of landscape architecture.

WILLIAM LE BARON JENNEY (1832-1907)
Engineer and Landscape Architect (1878-1880)
And **JENNEY & MUNDIE**
Designer of Memorial Bench (1901)

Graceland is among Major William Le Baron Jenney's most important landscape designs. Jenney is responsible for the cemetery's comprehensive plan, which integrated the road systems, lakes and drainage that support Graceland's rich landscape. The bulk of his work focused on the cemetery's eastern lands, which became the cemetery's focal point. The project utilized his firm's engineering, urban planning and landscape skills.

In his 1871 book with Sanford Loring, *Principles and Practice of Architecture*, William Le Baron Jenney advertised that they were ready to design cemeteries, monuments and parks, as well as buildings.¹⁰ Jenney was hired by Graceland Cemetery in 1878 to complete the cemetery's comprehensive design. This design focused on the cemetery's eastern lands. The most significant changes were made to the northeastern section, which had recently been acquired. This permitted the earlier landscape plans to remain largely intact. The eastern lands required drainage

¹⁰ Loring, Sanford E. and William LeBaron Jenney. *Principles and Practice of Architecture*. Chicago: Cobb Brothers, 1871. pp. 32. See also: Creese, Walter L. *The Crowning of the American Landscape: Eight Great Spaces and their Buildings*. Princeton, New Jersey: Princeton University Press, 1985. p. 232.

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improvements because they were low lying relative to the western lands on the ridge above. Jenney integrated new roads into the existing design. He improved the cemetery's drainage and landscape design, with the redesign of Lake Willowmere and surrounding lands, permitting larger lots in the proximity of Lake Willowmere. This plan also included the creation of secondary water features, the Hazelmere and Lotus ponds. While improving the drainage, these alterations enhanced the marketability and aesthetic of the cemetery's eastern lowlands. The plan for Graceland is among the greatest achievements of Jenney's stellar career.

Jenney was educated at Phillips Academy, Andover, Lawrence Scientific School of Harvard University, and the Ecole Centrale des Arts et Manufactures in Paris. He studied in Paris as Haussmann's major urban plan for the city was being implemented. When he returned to America, Jenney became one of the nation's most significant engineers, architects, landscape designers and urban planners.

A creative genius in engineering, Jenney is known as the inventor of the skyscraper and father of the First Chicago School of Architecture. His pivotal role in landscape design has largely been overshadowed by his other design accomplishments. Jenney received many of Chicago's (Urbs in Horto/City in a Garden) most prestigious large-scale landscape commissions, due to his engineering skills. Solving drainage problems was critical in transforming Chicago's swampy ecosystem into a dense urban environment. He thereby became one of the nation's most significant landscape designers.

Jenney is credited with numerous innovative landscape projects that still influence the nation; Graceland is among them. It is significant that Jenney was the designer of the Horticultural Building at the 1893 Chicago World's Fair. The building was considered among the fair's best. This structure was the largest botanical conservatory built to that time. The exhibits inside contained the most comprehensive horticultural exhibit of any world's fair.¹⁰⁰ By the time of the Fair, he had already established his reputation as one of the nation's most significant landscape designers, with his work on the suburb of Riverside; Chicago's West Parks and Boulevards; and Graceland Cemetery. Jenney was chief architect and planner of Chicago's West Parks from 1869-1877. While along the Mississippi River, Jenney designed the picturesque Riverside Cemetery in Moline, Illinois. Drainage was a critical aspect of these park and cemetery designs, with the

¹⁰⁰ The Horticultural Building at the 1893 World's Fair is considered the culmination of national and international interest in exotic flora and conservatories according to Kiracofe, Clifford Attick, Jr. "Palms for the Prairie: George Winhold, Nineteenth-Century Chicago Florist and Nurseryman." *Journal of Illinois History*. Illinois Historic Preservation Agency. Autumn 1998. pp. 41. See also Banks, Charles. *The Artistic Guide to Chicago and the World's Columbian Exposition*. Chicago: R.S. Peale Co., 1893.

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development of small lakes and lagoons to mold the landscape and direct site drainage, and Jenney was a master at it. Jenney was also responsible for the development of Riverside, with Olmsted and Vaux, characterized by curving streets similar to those of the rural cemetery movement. Riverside directly influenced Ebenezer Howard's Garden City Movement in England and the development of the American suburb.

Jenney also found fame in his students and employees, who built upon his legacy. O.C. Simonds, a student of Jenney's, and project leader for the Graceland Commission continued to work for Graceland Cemetery after leaving Jenney's employment. There, he became the cemetery's resident landscape architect and gardener. Over more than fifty years, he transformed Graceland into one of the nation's most important landscapes. Simonds & Jenney were also active in designing Lake Forest Cemetery, Lake Forest, Illinois. William Holabird & Martin Roche, also employees of Jenney, provided the architectural plans for Graceland's buildings after founding their partnership of Holabird & Roche, which became a leader in the Chicago School of Architecture.

As a center for modern design, Graceland is where William Le Baron Jenney and many of his students contributed designs and are buried: Sullivan (the architect), Burnham (the urban planner), Holabird (the engineer) and Simonds (the landscape gardener) among them; pillars of the First Chicago School of Design. Ironically, Simonds was not buried at Graceland.¹⁷ His ashes were scattered at Pier Cove, Michigan, his landscape laboratory and summer home. However, the "International" Second Chicago School of design also chose Graceland for their perpetual rest: Ludwig Mies van der Rohe, Fazlur Khan and Laszlo Maholy Nagy are buried there.

¹⁷ William LeBaron Jenney influenced numerous other designers. O.F. DuBus, an associate of Jenney and later of Jens Jensen at the West Parks of Chicago was hired as the Peoria Park District's landscape engineer. Source: Cairns, Malcolm D. *The Landscape Architecture Heritage of Illinois*. Muncie, IN: Ball State University, Department of Landscape Architecture, 1993.

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JOHN ADAMS COLE (1838-1932)¹¹⁴

John Adams Cole is credited with the civil engineering for Graceland Cemetery's Section R, located in the northwest corner of the cemetery. This section is significant because of its association with the completion of Graceland's comprehensive landscape plan.

Educated at Kimball Union Academy in Meriden, New Hampshire, Cole was engaged in building the Hoosac Tunnel, while in the employ of a noted Boston consulting engineer. He also undertook the State Survey of the Sudbury Meadows Mystic Waterworks. Following the Civil War, Cole was the Secretary of Howard University under the leadership of General O.O. Howard.

After the Great Chicago Fire in 1871, Cole established an engineering practice in Chicago. Cole's projects included Graceland Cemetery, the original Lake View Pumping Station, and the Hyde Park Waterworks and inlet tunnel, extending a mile beneath the lake. In 1879, Cole developed Section R at Graceland. He probably undertook this work in association with William LeBaron Jenney, as these lands were converted from use as a park to burial grounds. He created a simple loop design in the roadway, highlighting the section's historic importance, while integrating the site into Cleveland, Nelson and Saunders' earlier plans. This section is historically notable as the first permanent homestead of Lake View's first settler, Conrad Sulzer. Graceland purchased the property from Sulzer's wife, their home was moved directly west of the cemetery.

O.C. (OSSIAN COLE) SIMONDS (1855-1931)¹¹⁵

Ossian (O.C.) Cole Simonds was the primary landscape gardener for Graceland Cemetery. After graduating from the University of Michigan in 1878, Simonds joined William LeBaron Jenney's

¹¹⁴ This biography was adapted from Horton, Douglas (Rev.) *The United Church Chronicle*. Chicago, IL: The United Church of Hyde Park, December 1932, pp. 5,6,7. Courtesy: Ravenswood-Lake View Historical Association, Conrad Sulzer Regional Library, Chicago Public Library. John & Mary Hollen Chicago Collection and Bibliographic collections. Special thanks to Glen Humphries, archivist.

¹¹⁵ I am indebted to Barbara Geiger, Roberta Simonds, Dick Simonds and Robert C. Simonds who provided invaluable assistance in the preparation of this nomination. The Simonds family graciously provided direct access to O.C. Simonds personal library and other primary resources. Barbara Geiger provided considerable support, with secondary sources that she had collected for her outstanding thesis on O.C. Simonds. SEE: Geiger, Barbara. *Nature as the Great Teacher: The Life and Work of Landscape Designer O.C. Simonds*. University of Wisconsin-Madison. Unpublished Master of Art's Thesis in Landscape Architecture. 1997. for an extensive study on O.C. Simonds career.

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firm, overseeing the development of the cemetery's eastern grounds and integration of Graceland's comprehensive plan. After leaving Jenny's firm, he continued work on Graceland's landscape for the next fifty years.

Simonds was a founding partner of Holabird & Roche, (originally Holabird, Simonds & Roche), renowned as a leader in the First Chicago School of Architecture. He later founded O.C. Simonds & Company, a landscape design firm, whose offices were located on the grounds of Graceland Cemetery throughout his career. Trained as an engineer, he is credited with the inspiration for the world's first oil-burning crematorium.¹⁹ Considered the dean of cemetery design, he was a major proponent of the Landscape Lawn Plan and the picturesque in rural cemetery landscape design. Credited with a distinctive midwestern style of landscape design, Simonds employed native midwestern plants at Graceland by 1880.

O.C. Simonds designed countless cemeteries nationally, including Washington Cemetery, Indianapolis, IN; Woodland Cemetery, Hastings, MI; Woodland Cemetery, Quincy, IL; Lake Forest Cemetery, Lake Forest, IL; Oakland Cemetery, Freeport, IL; Montrose Cemetery, Chicago, IL; Mount Auburn Cemetery, Stickney, IL; Memorial Cemetery, Oyster Bay; and Seelye Cemetery, associated with Sharon Presbyterian Church, LaCrew, IA²⁰. In some cases, Simonds designed the original cemetery, while in other instances, newly dedicated lands or additions were designed. One of his most significant engineering feats was incorporated in the landscape design

¹⁹ Simonds, Ossian Cole. *The Dean of the Cemetery Field; An Outline of Mr. Ossian C. Simonds' Fifty Two Years Experience in the Development of Graceland Cemetery, and the Incident which Led Him to Adopt the Profession of Landscape Architect.* The American Cemetery, September, 1930. (Courtesy, Barbara Geiger). The article states: "In factories he (Simonds) had seen the great heat with clear, transparent flames produced by oil burners. It occurred to him that this would be a much better source of heat than wood for crematories and the one at Graceland, which was built in 1893, made use of that fuel and was the first of its kind." There were earlier gas crematories developed by Siemens in Europe. Earlier American wood crematories, were based on an inferior technology. Simonds had recently traveled to Europe, researching successful landscapes and cemeteries. John Eiler, Graceland's restoration architect, has documented that Graceland's oil burners were manufactured in Germany. Later, as natural gas became the dominant fuel source for crematories and heating plants in the Chicago area, Graceland converted their crematory retorts to gas burners.

²⁰ Courtesy of Barbara Geiger who provided this invaluable list of cemetery commissions, conversation, November 1997. Oyster Bay Cemetery noted in Olmsted files at Olmsted Historic Site, Project #6621. Mount Auburn Cemetery reference courtesy of Helen Selar. Montrose Cemetery source, courtesy of Diane Laigai, conversation October, 1997 - Blueprints on file at cemetery. Simonds designed the addition for the Woodland Cemetery in Quincy in 1895. See Also: Geiger, Barbara. *Nature as the Great Teacher: The Life and Work of Landscape Designer O.C. Simonds.* University of Wisconsin-Madison. Unpublished Master of Art's Thesis in Landscape Architecture. 1997.

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for the grave of Alexander Graham Bell in Nova Scotia, where he moved a boulder, which other engineers claimed was impossible.

Simonds' most significant institutional designs include Fort Sheridan, IL; Lincoln Park, Chicago; Dixon Park District, Dixon, IL; Washington Park, Springfield, IL; Quincy Park District, Quincy, IL; Parks in Madison, WI; Frick Park, Pittsburgh, PA; Morton Arboretum, Lisle, IL;¹⁸ and Nichols Arboretum, Ann Arbor, MI.¹⁹ Simonds also designed landscapes for the Indian Hill Club, Winnetka, IL, Glen View Country Club in Glenview, IL and the Chicago Golf Club in Wheaton, IL, among the nation's earliest 18 hole golf courses. Simonds' most significant residential landscape designs include the Melville Bell Grosvenor Estate; Charles Gates Dawes House, Evanston, IL; Anton G. Hodenpyl Estate in Locust Valley, Long Island, NY; Mississippi, the estate of Governor Frank Lowden in Oregon, IL; and Pier Cove, MI. Many of those buried at Graceland are associated with Simonds commissions. In life he landscaped their estates, in death he landscaped their graves.

In coordination with his peers, Simonds established the groundwork for professional design in the United States as a founding member of the American Society of Landscape Architects, co-founder of the Western Society of Engineers and founder of the Association of American Cemetery Superintendents in 1887. He was also active in establishing the University of Michigan's Landscape Architecture Program. Taking on national leadership roles, he was elected President of the American Society of Landscape Architects, President of the Western Society of Engineers and Chairman of the Rural Improvements Department of the American Civic Association. The Architectural League awarded Simonds a Gold Medal (1925) and the American Society of Landscape Architects elected him a Fellow for his accomplishments in landscape design. At its founding in 1941, O.C. Simonds was inducted into the American Association of Cemetery Superintendents Hall of Fame and included as a Pioneer of Cemetery Administration in America.

A prolific writer, he is best known for *Landscape Gardening* (1920) and several articles, which he contributed to the 1921 *Cemetery Handbook*. Featured in multiple National Park Service publications, he was most recently featured in *Pioneers of American Landscape Design*.

¹⁸ In 1999, the American Society of Landscape Architects named the Morton Arboretum as a "National Landmark for Outstanding Landscape Architecture." The Arboretum was among 20 sites in Illinois and just over 300 sites throughout the nation to receive an ASLA medalion. Source: Meluffey, Scott. "Arboretum Receives National Recognition." *Seasons: A Newsletter of the Morton Arboretum*. November & December 1999. pp. 2

¹⁹ Fort Sheridan and Washington Park in Springfield are already listed on the National Register of Historic Places.

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Daniel Burnham's 1909 Chicago Plan sought to meld Chicago's architecture with the landscape through lakefront parks, in contrast to the city, which had developed naturally. This was his genius. A comparable vision developed at Graceland. Characteristic of his career, Simonds stated that a landscape gardener should be:

"a dreamer, a designer, an inventor, a creator - a dreamer more than most because it takes years for his designs to develop."¹¹

Simonds transformed Graceland over more than 50 years into a masterpiece of American landscape design.

SUMMARY OF ARCHITECTURAL SIGNIFICANCE

Criterion C

Graceland Cemetery contains significant monuments, mausoleums and buildings designed in the Art Deco, Art Nouveau, Celtic Revival, Chicago, Classical Revival, Egyptian Revival, Gothic Revival, Richardsonian Romanesque, Romanesque, Sullivanesque, and Secessionist styles. Graceland Cemetery's architecture is of national significance. As the Commission on Chicago Landmarks states:

"Graceland is particularly outstanding in being a microcosm of architectural history, its wealth of funereal architecture and commemorative sculpture vividly illustrating successive

¹¹ Grese, Robert E. *Ossian Cole Simonds*. from Tishler, William H. (ed.) *American Landscape Architecture, Designers & Places*. Washington, D.C.: The Preservation Press, National Trust for Historic Preservation, and American Society of Landscape Architects, 1989.

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periods and styles: the elaborate High Victorian; the Neo-classicism of the Beaux-Arts; the vertical lines and geometric patterns of the Art Deco; the restrained simplicity of the contemporary."¹⁰⁷

Fifty-five of the monuments, mausoleums, buildings and sites within Graceland Cemetery are included in the Chicago Historic Resources Survey, which documents Chicago's most significant architectural and historical sites.¹⁰⁸ Earlier the Illinois Historic Structures Survey documented twenty-three significant monuments in Graceland Cemetery.¹⁰⁹

The architectural traditions of Graceland's mausoleums are rooted in dynastic Egypt, classical Greece and ancient Rome. Sometimes more independent positions were sought in recent revivals of more Northern European traditions such as the Celtic Revival, Gothic Revival or Romanesque Revival. Sometimes, the solution is simply eclectic, a common practice during the nineteenth century. The monuments at Graceland represent the height of nineteenth and early twentieth-century design. Their integration into the surrounding landscape marks their full artistic expression, recognized by architects and artists alike. Romantic temporal stylistic themes are common, ranging from primal forms such as boulders and menhir, to classical temple forms of antiquity and the flowing Sullivanesque lines of Art Nouveau. Monuments designed by nationally prominent architects throughout Graceland Cemetery distinguish the place as one of exceptional design significance. The families buried at Graceland hired the nation's finest architects and artists to design their family monuments and individual grave markers. Architects commissioned for monuments at Graceland included:

¹⁰⁷ Commission on Chicago Historical and Architectural Landmarks. *Graceland Cemetery, 1001 North Clark Street, Chicago: Preliminary Summary of Information*. September 13, 1982. pp. 8.

¹⁰⁸ Commission on Chicago Landmarks and the Chicago Department of Planning and Development. *Chicago Historic Resources Survey: An Inventory of Architecturally and Historically Significant Structures*. pp. III-7; III-19; V-4; VI-9; VI-10; VI-14. Multiple Inventory Forms. Meredith Taussig, Tim Samuelson and other staff members of the Commission on Chicago Landmarks provided extensive research support and documents in support of this National Register Nomination.

¹⁰⁹ *Inventory of Historic Structures in Uptown, Chicago, Cook County. Interim Report*. Prepared by the Illinois Historic Structures Survey, a division of the Illinois Historic Sites Survey conducted under the auspices of the Illinois Department of Conservation. October, 1972.

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Henry Bacon
Louis Henri Sullivan of Adler & Sullivan
J.C. Batterson
Charles Atwood, Jules Wegman and Daniel Burnham of D.H. Burnham & Co.
Paul Challin
George R. and Arthur Dean of Deau & Dean
Thomas Tallmadge
Richard Schmidt and Hugh Garden of Schmidt, Garden & Martin
Graham, Anderson, Probst and White
Hill & Woltersdorf Architects
John A. Holabird, Jr., Architect of Holabird & Root
Holabird & Roche
Holabird & Simonds
Huelil & Schmid
Mundie & Jensen
Lawrence Kenny & John Vinci
Dirk Lohan of the Office of Mies van der Rohe
McKin, Mead & White
Charles Platt
Hugh A. Prile, Architect
John Russell Pope, Architect
Hugh Price
Howard Van Doren Shaw
Alfred Smith, Architect
Peter J. Weber

The architects of these works also designed many of the nation's most significant national monuments ranging from the Boston Public Library to Market Square in Lake Forest, Illinois; the Jellerson Memorial to the Wainwright Building; and the Lincoln Memorial to the Reliance Building. The significance of the mausoleums designed by Louis Sullivan at Graceland are perhaps best described in Hugh C. Miller's National Park Service publication, *The Chicago School of Architecture*:

"The most dramatic examples of Sullivan's approach to design can be seen in his development of a personal style in the two tombs he designed at Graceland Cemetery. The Ryerson Tomb (1889) is a clear statement of simplification, with its battered walls

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that flare out at the base in a graceful, uncluttered, and springing curve. The form and the polished surfaces of the blue-black Quincy granite embody the full expression of the architectural composition. By emphasizing geometric form and the nature of material, this work became a statement of independence from the Romanesque, and the basis for the break from historic styles. The Getty tomb is Sullivan's first mature work. The integrating of a structured ornament into an expression of the mass and its openings is a complete statement of the philosophy and style of architecture we call 'Modern.' This process of design was quickly mirrored by younger architects. It is particularly evident in Hugh Garden's Herrick and Madlener houses, Frank Lloyd Wright's Chanley House, George Maher's house for John Farson, and Dwight Perkins' work for the Chicago Board of Education.¹¹⁹

Sullivan's tombs formed the building blocks for Art Nouveau architecture in the Chicago School and throughout the world. The integration of the buildings with the landscape was notable, through the use of sophisticated Sullivanesque ornament at the Getty tomb and the reflected landscape in the highly polished surfaces of the Ryerson mausoleum. The flowing lines, integration of landscape, and basic forms characteristic of the style continued to be expressed in other monuments at Graceland, throughout Chicago and internationally. Wishing to create a new style appropriate for the modern age, Art Nouveau (1890-1914) artists were focused on the integration of nature with design. Sullivan's strong geometry and intricate organic ornament typified the style's focus on nature. He brought elements of nature into the urban landscape, embodying the novelty and complexity of the modern age. In the wake of discoveries by Charles Darwin, nature in all of its manifestations, became a unifying force on Art Nouveau artists. Designers adapted and transformed unfamiliar historical sources in order to achieve a modern look. These ranged from Celtic and Viking designs, admired for their intricate linear patterns, to the delicate, curvilinear rococo style of the eighteenth century. Originating in Chicago, the style flourished in international urban centers, such as Paris, Brussels, Glasgow, Vienna, Munich, Turin and New York, evolving organic regional variations. The rectilinear style favored by many Art Nouveau artists prefigured the geometric simplicity and abstracting tendencies of much twentieth-century art and design.¹²⁰

¹¹⁹ Miller, Hugh C. *The Chicago School of Architecture: A Plan for Preserving a Significant Remnant of America's Architectural Heritage*. United States Department of the Interior, National Park Service, 1973. p. 19.

¹²⁰ National Gallery of Art Exhibition, 2000-2001: Art Nouveau: 1890-1914. See also exhibition catalog and <http://www.nga.gov/exhibitions/nonwcauminfo.htm>.

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The mausoleums and monuments sited at Graceland influenced architectural design internationally. At Graceland, the integration of a sophisticated landscape plan with Classical Revival and Chicago School architecture was critical in creating a unified design, as exemplified by the 1893 World's Columbian Exposition and Burnham's 1909 Plan of Chicago. These elements reflected the trends in the City Beautiful Movement.

"In a city noted for both its architectural heritage and its stunning public art, it's just possible that the greatest and most varied concentration of architectural styles and outdoor art is in - of all places - a cemetery.... Graceland Cemetery...is a wealth of monumental stonework - in Victorian, Greco-Roman, neo-Gothic and other styles."¹⁰

Buildings designed for the operation of the cemetery were primarily designed by the nationally prominent firm Holabird & Roche, among the nation's most important architectural firms.¹¹ These buildings were designed in Victorian styles. All remaining cemetery buildings designed by Holabird and Roche, the chapel, office building and waiting room buildings, are designed in the Richardsonian Romanesque style. The Richardsonian Romanesque (1870-1895) Style is named for Henry Hobson Richardson (1838-1886). Though highly influenced by the forces of the Industrial Revolution, the Richardsonian Romanesque is a revival style based on French and Spanish Romanesque precedents of the 11th century. The style is characterized by massive, rusticated stone walls and dynamic interior spaces. The large blocks of cut stone (ashlar), battered walls and/or dramatic semi-circular arches make buildings of this style appear as if they will last forever, highly appropriate for cemetery design. In addition to Holabird & Roche, the style had a powerful effect on architects including Louis Sullivan, Frank Lloyd Wright, Charles Follen McKim, Stanford White and John Wellborn Root. The Auditorium Building, Church of the Epiphany, Marshall Field's Wholesale Store (demolished), and Glessner House are other fine local examples of the style. In addition to these buildings, Trinity Church in Boston and the New York State Capitol in Albany are among the finest examples nationally. The strong romantic notions associated with the style reflect the broader romantic ideals at Graceland Cemetery, including the use of monument forms such as boulders, megalith and Celtic Revival Style high crosses. The horizontal lines and timeless quality of the Richardsonian Romanesque buildings at Graceland serve to integrate them with the landscape.

¹⁰ Osgood, Charks. "Art in the Graveyard" Chicago Tribune Magazine. May 31, 1981. p. 26 a and b.

¹¹ Hild, Theodore. "Review of The Architect and the City: Holabird & Roche of Chicago, 1880-1918." Recent Publications. October 1997. pp. 15.

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cemetary's landscape, in contrast to the earlier cemetary entrance gate and office building, complementing the shift in the cemetary's focus.

ARCHITECTS OF THE MONUMENTS

ADLER & SULLIVAN

The architects of the Getty Tomb (1890) and Ryerson Mausoleum (1889)

The firm is the acknowledged master of the Chicago School of Architecture, having established numerous benchmarks of American architecture. All three of Adler & Sullivan's mausoleum designs are internationally renowned landmarks of funerary design: the Getty Tomb, Ryerson Mausoleum and Wainwright Tomb.¹⁹

"Louis Henri Sullivan (1856-1924) became the first American architect to produce a modern style of architecture and the first architect anywhere to give aesthetic unity to the tall building. The form of his building designs expressed their internal structure and function with exceptional artistry. Dankmar Adler (1844-1900) led the movement to license architects, with the result that the first registration act was passed in Illinois in 1897."²⁰

The firm produced numerous architectural landmarks including the Auditorium Building, Schlesinger & Mayer Building (Carson Pirie Scott Building), the Getty Tomb, the Guaranty Building (Prudential Building, Buffalo, New York), the Schiller Building, the Stock Exchange Building, Transportation Building at the 1893 World's Columbian Exposition and the Wainwright Building, St. Louis, Missouri. One of the nation's most significant architects, Louis Sullivan was posthumously awarded the American Institute of Architects Gold Medal in 1944.

¹⁹ While the Getty (1890) and Ryerson (1889) mausoleums are located in Graceland, the Wainwright mausoleum (1892) is located at Bellefontaine Cemetery in St. Louis.

²⁰ Sprague, Paul E. *Adler & Sullivan*, from Maddex, Diane. *Master Builders: A Guide to Famous American Architects*. New York: John Wiley & Sons, Inc., Preservation Press/National Trust for Historic Preservation, 1985.

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HENRY BACON ¹²¹*Architect for the Marshall Field Monument, "Memory" (1906)*
with DANIEL CHESTER FRENCH, Sculptor

Henry Bacon (1866-1924) specialized in commemorative buildings and public monuments throughout his career. "The catalog of his major works includes the monument to Charles Farnell in Dublin, crowned with a statue by Augustus Saint-Gaudens; that to Roswell P. Flower in Watertown, NY; that to Mark Hanna in Cleveland and that to Christopher Mages in Pittsburgh - all with statues by Saint-Gaudens; the Wolcott monument in Boston; the Melvin monument in Concord, the Oglethorpe monument in Savannah, the Spears monument in Atlanta and the Marshall Field monument in Chicago - all with statuary by Daniel C. French."¹²¹ In 1914, he was elected to the American Academy of Arts and Letters and in 1923, he was awarded the American Institute of Architects Gold Medal.

The Lincoln Memorial (1911-1922) in Washington, D.C. is his most recognized design, a collaboration with sculptor Daniel Chester French and muralist Jules Guerin. He excelled at collaborative design with sculptors Augustus Saint-Gaudens, Daniel Chester French, Charles J. Niehaus, and Karl Bitter among them. As a result, he "contributed a number of monuments in which architecture and landscape and sculpture were blended to achieve a quality transcending what could be done with any one or two of them."¹²² His design of the Marshall Field monument in Graceland Cemetery reflects the finest of this collaborative design.

Born in Watseka, Illinois in 1866, he graduated from the University of Illinois in 1888. He was associated with the firms of Chamberlain and Whidden in Boston from 1885-1888, and then McKim, Mead and White from 1888-1889. Thereafter, he spent two years, from 1889-1891, traveling through France, Italy and Greece on a Rotch scholarship. Upon his return from Europe, Bacon continued with McKim Mead and White from 1891-1897, and was then a member of the firm Brite & Bacon until 1903, after which he opened his own studio.

¹²¹ Special Thanks to Kathy Kichholz, curator at the American Academy of Arts and Letters for extensive bibliographical data on Henry Bacon, including sources noted below.

¹²² *Henry Bacon, 57, Architect, Dies After Operation*. New York Tribune. February 17, 1924.

¹²³ Source: *Henry Bacon, Pioneer*. Sun and the Globe. February 18, 1924.

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SOLON SPENCER BEMAN

The architect of the Pullman (George) Monument (1897)

Solon S. Beman (1853-1914) was born in Brooklyn, New York. He was apprenticed with architect Richard Upjohn, beginning in 1870. In 1876 he established his own practice. He moved to Chicago in 1879 to begin planning the town of Pullman with landscape architect Nathan F. Barrett. Beman is internationally recognized for his design of Pullman, the first planned industrial town in the United States. There he designed the Pullman water tower, the tallest building in the world for a time, along with 1,300 houses, schools, a factory, theater, church, hotel and hospital.¹⁶⁷ At the World's Columbian Exposition of 1893, he designed the domed Merchant Tailors Building. His designs for the town of Pullman and Pullman Palace Cars were also displayed there. Beman exported the acclaimed Chicago Style of commercial skyscrapers to midwestern railroad cities like Grand Rapids, Michigan; Milwaukee, Wisconsin; Omaha, Nebraska; St. Paul, Minnesota; and South Bend and Terre Haute, Indiana.¹⁶⁸ In the field of ecclesiastical architecture, Beman designed the First Church of Christ Scientist (Grant Memorial African Methodist Episcopal Church), Pullman United Methodist Church (Greenstone Church), and Holy Rosary Church among others. He was hailed for setting a Greek neo-classical design theme for Christian Science churches in America.

GRAHAM, ANDERSON, PROBST & WHITE ¹⁶⁹*Designers of Chalmers (1924) and Anderson Monuments (1925)*

and with ROOT & HOLLISTER, Landscape Architects

Designers of the Simpson Monument (1932)

Following in the steps of Daniel Burnham, Ernest Robert Graham (1868-1936), Peirce Anderson (1870-1924), Edward Probst (1870-1942), and Howard Judson White (1870-1936) led Graham, Anderson, Probst and White, a successor firm to D.H. Burnham and Company. The firm

¹⁶⁷ Glihota, Ante and Frederic Edelmann. *Chicago, 150 Years of Architecture: 1833-1983*. Paris: Paris Art Center & Musée-Galerie De La Seine in collaboration with L'Institut Français D'Architecture, 1983. p. 349.

¹⁶⁸ Schlereth, Thomas J. "Solon Spencer Beman, Pullman, and the European Influence on and Interest in his Chicago Architecture." from (ed.) Zukowsky, John. *Chicago Architecture, 1872-1922: Birth of a Metropolis*. Munich: Prestel-Verlag, Munich in association with the Art Institute of Chicago, 1987. p. 180.

¹⁶⁹ Chappell, Sally A. Kitt. *Architecture and Planning of Graham, Anderson, Probst and White, 1912-1936: Transforming Tradition*. Chicago & London: The University of Chicago Press, 1992.

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CHARLES ADAMS PLATT¹⁴⁰
Designer of the Porter Monument (1910)

Charles Adams Platt (1861-1933), was an internationally prominent architect, landscape architect, landscape painter, and etcher. He distinguished himself in the integration of art, architecture and landscape design. He received the gold medal for architecture from the National Institute of Arts and Letters, a gold medal from the New York Chapter of the American Institute of Architects and was made a Fellow of the American Institute of Architects. Upon his nomination into the American Academy of Arts and Letters in March, 1919, Charles Platt was cited as: "One of the most distinguished artists in any branch of the fine arts...and as one of the strongest and most beneficent influences in American Art today."¹⁴¹ He is renowned for his design of public buildings, gardens and residences including the Corcoran Gallery (1925) and Freer Gallery of Art in Washington, D.C.; Lyman Allen Museum at New London, Connecticut (1932); campus buildings at the University of Illinois, Champaign/Urbana; the Josephine Shaw Lowell Memorial Fountain in Bryant Park, New York (1912); and with sculptor Paul Manship, he designed the Paul J. Rainey Memorial Gates for the Bronx Zoo (1929-34), originally New York Zoological Park. A member of the National Commission of Fine Arts in Washington, D.C. from 1916 to 1920, he also served as President of the American Academy in Rome and of the Chaloner Prize Foundation.

He was internationally recognized for his work in oil and water color painting and for etching. His paintings and etchings are included in many private and public collections including both the Corcoran Gallery and Freer Gallery of Art in Washington, D.C.; the Buffalo Art Museum; and the Addison Gallery at Andover, Massachusetts. He received two medals at the 1893 World's Columbian Exposition in Chicago, one for painting and one for etching. He was also recognized with a medal for painting in the Paris Exposition of 1900. In 1894, he published a book title *Italian Gardens* and was awarded the Webb prize for landscape by the Society of American Artists. Platt was a corresponding member of the American Society of Landscape Architects and Royal Society of British Architects and a member of the Society of American Artists, Society of American Etchers, British Society of Painters and Etchers, and American Water Color Society. The Porter monument is characteristic of his outstanding career.

¹⁴⁰ Special Thanks to Kathy Kienholz, curator at the American Academy of Arts and Letters for extensive bibliographical data on Charles Platt. See also: Platt, Charles A. *A Monograph of the Work of Charles A. Platt with an introduction by Royal Cortissoz*. New York: Architectural Book Publishing Co. 1913.

¹⁴¹ Nomination to the American Academy of Arts and Letters, March 1919. Special Thanks to Kathy Kienholz, curator at the American Academy of Arts and Letters.

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JOHN RUSSELL POPE
Designer of Crane Mausoleum (1931)
& Harlow N. Higinbotham Sarcophagus

John Russell Pope (1874-1937) is among the nation's most distinguished designers of monuments. At the time of his graduation from Columbia University, Pope won McKim's Roman scholarship and the Schermerhorn traveling scholarship, among the most prestigious in the nation. Following his tenure as a fellow of the American Academy in Rome, he attended the Ecole des Beaux Arts in Paris, where he won the Jean Le Claire prize in 1898. Highly trained in Beaux-Arts methods of design, Pope is internationally recognized for distinguished classical buildings. A great American champion of Palladio, he designed several monumental buildings in Washington, D.C., including the Jefferson Memorial (1937-1943), Constitution Hall (1924-1935), the National Archives Buildings (1931-1937) and the National Gallery of Art on the Mall (1936-1941).¹⁰⁰ His Temple of Scottish Rite (1916) is a grandiose reconstruction of the Mausoleum at Halicarnassus.¹⁰¹ At Montfaucon, France, Pope designed a great white marble shaft to commemorate the victory of the first American Army in the Meuse-Argonne Offensive, dedicated in 1937. Among Pope's many significant institutional commissions are the designs for the Baltimore Museum of Art (1926-1929) the Tate Gallery (1929-1936) and additions to the British Museum (1929-1939), including the Duveen wing, built to house the Elgin marbles.¹⁰² Among his fine residential commissions are the estate of Marshall Field III in Huntington, NY (1928) and the conversion of the Frick mansion in New York into an art museum (1931-1935). In the opinion of the author, Pope's Crane family mausoleum at Graceland ranks among the finest Neo-Classical mausoleums in the United States.

¹⁰⁰ Maddex, Diane (ed.). *Master Builders: A Guide to Famous American Architects*. New York: National Trust for Historic Preservation, Preservation Press & John Wiley & Sons, Inc., 1985. pp. 186.

¹⁰¹ Hitchcock, Henry-Russell. *Architecture: Nineteenth & Twentieth Centuries*. London: The Penguin Group, 1958. p. 543.

¹⁰² Thomas, Christopher A. *The Architecture of the West Building of the National Gallery of Art*. Washington, 1992.

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RICHARD ERNST SCHMIDT¹⁴*Designer of the Schoenhofen Mausoleum/Pyramid (1893)*

and SCHMIDT, GARDEN & MARTIN

Designers of the Schmidt Columbarium (circa 1900)

The Schmidt Columbarium was designed by Hugh M.G. Garden (1873-1961), a design partner of the Schmidt's son, Richard Ernst Schmidt (1865-1958) of the architectural firm Schmidt, Garden and Martin.¹⁵ The firm designed a number of significant Chicago buildings around the turn-of-the-nineteenth century. Garden became the lead designer in 1895 after working for other Chicago architectural legends Henry Ives Cobb, Howard Van Doren Shaw, and Frank Lloyd Wright. Schmidt established the firm of Schmidt, Garden and Martin two years after the Schoenhofen monument was commissioned. A building designed for the Schoenhofen Brewing Company by Richard Schmidt in 1902 still stands on the site of the brewery, 18th and Canalport. The Schoenhofen Brewing Company plant is a designated Chicago Landmark.

HOWARD VAN DOREN SHAW¹⁶*Designer of the Shaw Monument (1906) & Goodman Mausoleum (1919)*

Howard Van Doren Shaw (1869-1926) one of Chicago's finest designers, received the American Institute of Architects Gold Medal in 1927. Thomas Tallmadge considered him "the most highly regarded architect in the sphere of domestic, ecclesiastical and non-commercial architecture in the Middle West."¹⁷

Graduating from Yale University in 1890, he received additional architectural education at MIT in 1891-1892, followed by extensive travel throughout Europe, including England, Italy and Spain. Thereafter, he worked for a time with William Le Baron Jenney in the office of Jenney and Mundie. He established his own practice in 1895.

A leading proponent of the Arts & Crafts Movement, his own house, Ragdale (1897-1898), is a superb example of his ideas put into practice. Second Presbyterian Church (1900) is among his

¹⁴ Conversation with Tim Samuelson, 22 June 1997.

¹⁵ Greene, Virginia A. *The Architecture of Howard Van Doren Shaw*. Chicago: Chicago Review Press, 1998.

¹⁶ Malone, Dumas (ed.) *Dictionary of American Bibliography*. New York: Scribner's, 1950.

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most significant institutional designs, one of the nation's finest Arts & Crafts interiors and one of his many commissions listed on the National Register. An excellent practitioner of the Gothic Revival style as well, he is noted for his designs for the Fourth Presbyterian Church, Chicago (1914) with Ralph Adams Cram, and the R.R. Donnelley & Sons Calumet Plant (1912-1924).

One of America's first automobile shopping centers, Market Square in Lake Forest, Illinois (1914-1915) is among his most recognized designs.¹⁰ Other commercial and institutional work includes the Mentor Building, Chicago (1906); Nyberg Automobile Works (1906-1907); and Goodman Theater (1926). At Graceland, Shaw's sophisticated design for the Goodman Mausoleum is highly successful at integrating the mausoleum into the landscape. The sphere on pedestal composition of the Shaw monument is finely executed.

TALLMADGE & WATSON

The architect for the Louis Sullivan Monument (Circa 1929)
with EMORY P. SEIDEL, Sculptor

Thomas Eddy Tallmadge, (1876-1940), a leading practitioner of the Prairie style, was a principal of the firm Tallmadge & Watson. He completed numerous significant projects with Vernon S. Watson (1878-1950) and was associated with George Grant Elmslie (1871-1952) through much of his career. Tallmadge is himself buried at Graceland. As chairman of the committee established to erect Sullivan's monument, and a longtime friend of Sullivan, Tallmadge was selected to design the marker. He was among the first to summarize and explain the works of the Chicago School in his books, *The Story of Architecture in America* (New York, 1928) and the posthumously published *Architecture in Old Chicago* (Chicago, 1941) have become standards on the subjects.

¹⁰ Maddex, Diane. (ed.) *Master Builders: A Guide to Famous American Architects*. New York: Preservation Press, National Trust for Historic Preservation and John Wiley & Sons, Inc., 1985. p. 187.

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PETER J. WEBER¹⁹

The architect for the Fisher Monument (1916)
with RICHARD W. BOCK, Sculptor

Peter J. Weber (1864-1923) was a designer who worked closely with Charles Atwood in the offices of Burnham & Root and D.H. Burnham & Co. Working for D.H. Burnham & Co., he completed numerous drawings for the 1893 World's Columbian Exposition, including several for the entrance buildings to the fair and the Chocolat Menier Pavilion. Later in his career, he was affiliated with the firm White & Weber.

In addition to the Fisher Monument, he completed several buildings for Lucius G. Fisher, including the Fisher Building (1897) and Central Market Furniture Building (1912). The Fisher Building, one of Chicago's earliest skyscrapers, was built in a record-setting twelve weeks. As one of the first terra-cotta-clad skyscrapers, it helped to establish terra cotta as a viable building material. The fish ornaments used in the Fisher Building are very similar to those of the Fisher Monument.

ARCHITECTS

Graceland is also believed to be the final resting place for more prominent architects and designers than anywhere else in the United States. Many of these architects, engineers and designers were also associated with major landscape movements in the United States and abroad. Among the significant architects and designers are: David Adler; Peirce Anderson; Augustus Bauer; Edward Burling; Daniel Hudson Burnham; Frank M. Burton²⁰; David Cole; George Grant Elmslie; Bruce Goff; Ernest Robert Graham; Marion Mahony Griffin; Lawrence Gustav Hallberg; William Holabird; William Le Baron Jenney; Fazlur Rahman Khan; Ludwig Mies van der Rohe; Laszlo Moholy-Nagy; Dwight Heald Perkins; Lawrence Bradford Perkins; Richard G. Schmid; Richard Ernst Schmidt; Alfred Shaw; Howard Van Doren Shaw; Louis Henri Sullivan; Thomas Eddy Tallmadge; and George Veronda, among others.

¹⁹ Zukowsky, John. (ed.) *Chicago Architecture: 1872-1922 Birth of a Metropolis*. Munich: Prestel-Verlag in association with the Art Institute of Chicago, 1987.

²⁰ Frank M. Burton is interred on the Ossian Cole Simonds plot (though O.C. Simonds himself is not interred there). Frank M. Burton was an engineer for O.C. Simonds. Drawings for Graceland Cemetery bearing his initials range from 1899-1912.

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SUMMARY OF ARTISTIC SIGNIFICANCE

Criterion C

Graceland Cemetery's monuments collectively represent the highest artistic values of the late nineteenth and early twentieth centuries. The elegant monuments exemplify the height of their craft from the mid-nineteenth century to the present, ranging from pioneer sandstone markers to sculptural bronze monuments of the City Beautiful movement. The beginnings of the Art Nouveau Movement are present within Sullivan's tombs and other monuments at Graceland.

Gravemarkers preceding the period of significance and constructed before Graceland Cemetery was established, such as the John Kinzie marker (1828), are located within Graceland Cemetery. The John Kinzie marker commemorates Chicago's first permanent caucasian settler, and is typical of pioneer monuments relocated from earlier cemeteries and graveyards. Preceding 1860, these monuments were moved from Chicago's municipal burial grounds and other cemeteries.

Stylistic diversity ranges from Egyptian Revival pyramids to Chicago School boxes, streamlined Art Deco fantasies to eclectic Victorian pastiche, and Celtic Revival crosses to Neoclassical temples. Monuments of the International style and Postmodern movements are also present at Graceland, but generally do not meet the fifty-year cut-off of the National Register programs and do not fall within the cemetery's period of significance. Graceland's monuments feature the work of the nation's most significant master artists, designers and craftsmen. The families of Graceland were patrons of the nation's finest sculptors, including Daniel Chester French; Lorado Zadoc Tait; Richard Bock; Henry Hering; Sylvia Shaw Judson; Albert Jaegers; A. Gagel and Alfeo Faggi. The City Beautiful movement's sculptural bronze and Neoclassical stone monuments were integrated into the earlier rural cemetery landscape to form Graceland's nationally significant artistic heritage.

The Public Monument movement was an element of the City Beautiful movement. Sculptural work shifted from an orientation towards memorial portrait sculptures and busts to allegorical subjects. Sculptors including Augustus Saint Gaudens, Lorado Zadoc Tait and Daniel Chester French led the movement. The 1893 World's Columbian Exposition encouraged a renaissance in sculptural design.

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"The best work of the public monument movement in this country was produced within approximately forty years, beginning with the unveiling of August Saint-Gaudens' David Farragut Memorial in New York in 1881 and ending with the dedication of Daniel Chester French's Abraham Lincoln in 1922."¹¹

Graceland's finest monuments date from the 1880's to the 1930's paralleling the development of the City Beautiful movement. A select group of monumental sculptures were sited in Graceland during the height of the movement. Typical of the City Beautiful Movement, sculptors frequently worked in tandem with the nation's great architects, craftsmen and landscape architects as exemplified by Richard Bock, who worked with Frank Lloyd Wright, Louis Sullivan and Peter Weber. Daniel Chester French collaborated with architect Henry Bacon to create both the Marshall Field Monument, "Memory" and later the Lincoln Memorial in Washington, D.C. Graham, Anderson, Probst & White frequently commissioned Henry Hering for architectural sculpture, including at Graceland to create the Peirce Anderson Monument. Thomas Tallmadge commissioned Emory P. Seidel to design the bronze relief for the Louis Henri Sullivan monument. O.C. Simonds contributed the landscape designs for these Graceland commissions. Public architectural sculpture, made possible by the collaboration of architects, sculptors, and craftsman, was a key element of the City Beautiful movement. This development in Graceland's artistic character can be attributed in part to the leadership of Bryan Latrop, the cemetery's third president who over saw these changes until 1916. The cemetery's founding President, Thomas Bryan, served as the Vice President of the 1893 World's Columbian Exposition.

¹¹ Richman, Michael. *Daniel Chester French: An American Sculptor*. New York: The Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976. p. 3.

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Lorado Z. Taft is the common thread among the sculptors who received Graceland commissions. He was highly connected, both academically and politically, to Chicago's various artistic communities. As Superintendent of the Sculptural Program for the 1893 Columbian Exposition, he exhibited work along with French and Bock.¹²⁷ At the Fair, Taft worked with architect William Le Baron Jenney to produce the main entrance sculptures of the Horticultural Building. Through the 1920's, following his commissions at Graceland, he continued to work closely with O.C. Simonds, Graceland's landscape gardener. As Co-Chairman of the Arts Extension Committee of the Better Community Movement at the University of Illinois, he and Simonds selected the 100 "Beauty Spots of Illinois". Taft established a studio at the University of Chicago where both he and Faggi had commissions. Jaegers knew Taft through the 1904 Louisiana Purchase Exposition in St. Louis, where they both competed and won medals for their submissions.¹²⁸ Taft was also connected with Jules Berchem of the American Art Bronze Foundry, which cast a number of the bronze works at Graceland. Naturally, these artists were simultaneously associated with various national arts societies and organizations as well. He was one of the chief artistic exponents of the First Chicago School of Architecture.

The majority of the cemetery's finely cast sculptural bronze monuments are of exceptional quality, cast almost exclusively by the Chicago firms of Jules Berchem.¹²⁹ "The Field Monument," "Memory," was cast by the New York bronze foundry of John Williams, Inc. and the Getty Mausoleum doors were cast by Yale & Towne Mfg. Co. in Connecticut.

Graceland Cemetery recommended monument companies who offered complete design/build services to their clients. Many of the granite and bronze monuments were crafted locally. However, the majority of granite was shipped from the east coast. The transport of these monuments was made feasible by Chicago's position as a rail center. The railroad station at the cemetery permitted the transport of large monuments from throughout the country. The finest monuments were designed by independent architects. Skilled masons, metal workers and monument companies were hired from throughout the country, primarily from Connecticut, Vermont, New York and Chicago. They represented the finest local and national talents in fine stone carving and bronze castings during the golden age of these professions in America. Mass

¹²⁷Timothy J. Garvey, *Public Sculptor; Lorado Taft and the Beautification of Chicago*, 1988.

¹²⁸ Glenn B. Optiz, *Dictionary of American Sculptors*, 1984, 200, 392.

¹²⁹ Jules Berchem's company was incorporated under varying names during its history, including American Art Bronze Foundry and, not surprisingly, J. Berchem. Both signatures can be found on Graceland's bronze monuments.

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manufactured monuments were also purchased through the Sears, Roebuck & Company catalog. Major firms included: American Art Bronze Foundry; American White Bronze Co.; J. Berchem; Chas G. Blake Co.; Gall & Co.; Gast Monuments, Inc.; Hooper & Co.; Monumental Bronze Company, Bridgeport, Conn.; J. Pajcau & Sons; J. G. Batterson (Hartford, CT); Schuyler, Parsons, Landon (CT); Sears, Roebuck & Co.; Jn. Williams, Inc.; Yale & Town Manufacturing Company; and White Bronze.

Various companies dominated Graceland's market for fine stone monuments. In 1863, Hooper & Company, established the Graceland Cemetery Works, a major purveyor of fine monuments to the cemetery. They advertised on the cemetery's early street car schedule. Gall & Co. was established in 1866, opening a stoneyard directly across from Graceland Cemetery on Clark Street and Irving Park Rd, where they maintained a stone yard for more than 100 years.¹⁰⁷ J. Pajcau & Sons were established in 1885 as a wholesale dealer of granite monuments. Later, the Charles G. Blake Company, established in 1892, became a prominent manufacturer and distributor of fine monuments. Blake distributed monuments throughout the United States. The company maintained four offices, including one in Florida, with their headquarters opposite Oak Woods Cemetery in Chicago.¹⁰⁸ Blake was responsible for the majority of Graceland's finest monuments. Contemporary monuments have primarily been crafted by Gast Monuments, Inc., incorporated in 1880 as Buscher & Gast, located near St. Boniface Cemetery.¹⁰⁹

No foundry marks were found on any of the cast or built-up bronze mansoleum doors, gates, grates or grills. Most of these pieces were likely cast by one of a dozen or more foundries in the Chicago area. Among the more prominent ones are: Illinois Bronze & Iron Works, J.J. Ryan Company, and The Winslow Bros. of Chicago, and The J.S. Heath Company of Waukegan, Illinois. These manufacturers advertised through Sweet's Architectural Catalogs and appear to have been the primary suppliers of ornamental bronze in the Midwest.¹¹⁰

¹⁰⁷ "Monument Firm Notes 100 Years of Remembering," *Chicago Tribune*. 1966. Courtesy of Ravenswood/Lakeview Historical Collection. Conrad Sulzer Regional Library.

¹⁰⁸ Chas G. Blake Co. Desk Diary, 1931, and *The American Cemetery*. September 1930. pp. 5-8. Both publications are courtesy of Roberta Simonds.

¹⁰⁹ Gast, Bert J. *A Family Affair - Gast Monuments Inc: 1880-1980*. October 18, 1980. and *The Story of Four Generations of Gast Monuments, Inc. of Chicago, Illinois*. Undated.

¹¹⁰ *Sweet's Architectural Catalogue*. Twenty-First Annual Edition, 1926-1927. A701-A718.

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Graceland Cemetery did not permit the installation of White Bronze (zinc) markers until December 1878, when Tutthill King was permitted to install the first White Bronze monument.¹⁹⁹ Most of the White Bronze works are signed Monumental Bronze Company, Bridgeport, Conn., American White Bronze or American Bronze (a subsidiary), and White Bronze by Schuyler, Parsons, Landon & Co. Bridgeport, Conn. Approximately one dozen white bronze monuments are present in Graceland.

"Zinc sculpture was popular from about 1850 to the beginning of the twentieth century, although a reference to a zinc sculpture as early as 1826 has been found. The use of zinc for sculpture began after large-scale refinement of zinc in the West made the metal available at relatively low prices. The invention of electro-plating (1838) and the introduction of slush casting (1845) contributed to the use of zinc.... The fabrication methods used for zinc sculptures were sand casting, slush casting and stamping...It [Sand casting] was also invariably the method used to make White Bronze monuments. Because the White Bronze monuments were sandblasted rather than coated, a minimum number of seams was desirable; this could be achieved by casting very large sections in sand."²⁰⁰

Graceland Cemetery's managers and staff were involved in siting the most prominent monuments with client families. The installation of foundations and erection of monuments were directly overseen by the Graceland Cemetery Company. The installation of Graceland's multitude of obelisks and monuments required engineering skills. The cemetery maintained strict regulations regarding materials, siting and design of monuments and landscapes of individual plots.

A select group of the sculptural monuments at Graceland are included in the Smithsonian Institution's Inventory of American Sculpture, which documents the nation's most significant sculptural works, including the Marshall Field Monument; Lucius Fisher Monument; Getty Mausoleum; Dexter Graves Monument; Charles L. Hutchinson Monument; Victor Lawson

¹⁹⁹ King, Tutthill. Letter of Agreement between Graceland Cemetery Company and Tutthill King, witnessed by W.P. Black. Graceland Cemetery Company Record Book. December 18, 1878. Given the unknown weathering characteristics of zinc (white bronze), King was required to execute a \$500 bond with the cemetery and sign a letter permitting the cemetery to remove the monument if decay resulted.

²⁰⁰ Grissom, Cu of A. *The Conservation of Outdoor Zinc Sculpture*, from Scott, David A., Jerry Podany and Brian B. Conditine. (Ed.) *Ancient & Historic Metals, Conservation and Scientific Research*. Singapore: The Getty Conservation Institute, 1994. p. 280, 281, 284

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Monument; Madlener Monument and Sanger Monument.¹⁰⁴ Notable among Graceland's extraordinary monuments, mausoleums, columbariums and sarcophagi are the Peirce Anderson Monument; Calhoun Monument; Chalmers Monument; R.T. Crane, Jr. Mausoleum; Marshall Field Monument; Fisher Monument; Getty Mausoleum; Goodman Crypt; Dexter Graves Monument; Harlow N. Higginbotham Sarcophagus; Honoré Mausoleum; Hunt Obelisk; Charles L. Hutchinson Monument; Jansen-Jensen Monument; William Kimball Monument; Victor Lawson Monument; Peter Lehmann Mausoleum; Palmer Monument; Porter Monument; Pullman Monument; John Root Monument; Martin Ryerson Mausoleum; Sanger Monument; Dr. Ernst and Therese Schmidt Columbarium; Schoenholen Mausoleum/Pyramid; James M. Simpson Monument; Louis Henri Sullivan Monument; and Winston Monument.

The Peirce Anderson Monument; R.T. Crane Mausoleum; Marshall Field Monument; Lucius Fisher Monument; Getty Mausoleum; Goodman Monument; Hunt Obelisk; Martin Ryerson Mausoleum; Dexter Graves Monument; Charles L. Hutchinson Monument; Insull Monument; Kimball Monument; Victor Lawson Monument; Palmer Monument; Sanger Monument; Schoenholen Mausoleum Pyramid; and Louis Sullivan Monument are of national significance. Graceland's monuments, mausoleums and vaults were designed by the nation's finest architects and craftsmen and contribute to the national significance of the cemetery's landscape.

A STYLE GUIDE TO GRACELAND CEMETERY

MONOLITHIC STONES

Monolithic stones have marked grave sites since prehistoric times. Vikings continued the tradition well past the year 1000 A.D. with their long graves, parallel rows of standing stones topped by flat stones acting as a roof. Christian churches used monoliths for doors, plinths, architraves, and columns in France, Britain, northern Spain, Germany and Italy from the fourth through the ninth century. A monolithic dome/roof survives on the Tomb of Theodoric in Ravenna (fifth century A.D.). Although the tradition of monolithic construction continued into the thirteenth century in parts of Europe and Asia, few mausoleums with monolithic walls (slabs) survived until the nineteenth century when they became highly regarded.

¹⁰⁴ Letter to Charles Kiefer from Susan Raposa of the National Museum of American Art, Inventories of American Painting & Sculpture, Research & Scholars Center, Smithsonian Institution. February 12, 1998.

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Ancient Egyptian Greek and Roman sarcophagi, followed later by Christian sarcophagi were commonly cut from one large block of marble. A lid was cut separately. Building with large slabs of stone was common to all European and Asian cultures and continued as funerary traditions long after the technique had stopped being used otherwise. Grave sites composed of large slabs of stone set together to form a base, walls and a roof were indestructible by conventional means and may have been thought of as a more secure link to eternity. The walls of these grave sites are often battered, buttressed and chipped. Sometimes they are smooth. Sometimes a hole was cut into the slab opposite the doorway.¹⁴

EGYPTIAN REVIVAL STYLE

Reworking themes from every era, from the Old Kingdom to the Late Period, the monument makers of Graceland assembled a catalogue of Egyptian-inspired tastes for an audience hungry for the strange, the exotic and the immortal. A fascination with things Egyptian is found in all western European countries and the United States, without exception. Whether the fashion is called Neo-Egyptian, Egyptian Revival, Nile style, Pharaonism or Egyptomania, it was a single and specific phenomenon.

The obelisk and pyramid are the most distinctive symbols of ancient Egyptian civilization. Obelisks, pyramids and sphinxes are the most popular forms. But in addition to this traditional trilogy, there is hardly an element of ancient Egyptian art that has not been appropriated. The style consists of a borrowing of ornament that is the original essence of ancient Egyptian art; these decorative elements are then given new life through new uses. The popularity of the obelisks and columns as funerary monuments understandably affected their design.

Numerous vertical monuments at Graceland are not quite obelisks nor are they columns in the classical sense. Frequently, the form and devotional imagery on these Egyptian Revival hybrids is intermixed with that of the Greek and Roman world. Both their form and symbolism became intermixed, hybridized into a uniquely Victorian funerary vocabulary. These monuments are superb examples of late nineteenth century eclecticism, a characteristic much admired in architecture, interior decoration and other pursuits.

¹⁴ von Jeny, Wilhelm Albert. *Die Kunst der Germanen*. Berlin: 1940, pp. 47-54.

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Graceland's mausoleums are among the only remaining nineteenth century buildings of the Egyptian Revival style constructed in Illinois. "Graceland Cemetery has...outstanding examples of tombs and monuments in the Egyptian style. The most famous Egyptian style monument is the Martin Ryerson Tomb, designed by Louis Sullivan."⁸⁸ "Obelisks may be found in most Illinois cemeteries ranging from the Ebenezer Chapel Burial Ground in rural Adams County to more sophisticated examples in Chicago's Rosehill and Graceland Cemeteries."⁸⁹

EGYPTIAN REVIVAL MAUSOLEUMS

Weighty and solid forms of Karnak-styled doorways, winged discs, lotus blossom friezes and capitals, papyrus leaf bases and capitals, torus moldings, coffered cornices are universally understood as being symbols for the eternal guardian of the dead. Egyptian Revival Mausoleums at Graceland transpose the symbols of antiquity to another level - that of solidity, permanence, eternity, and quality.

EGYPTIAN REVIVAL PYRAMIDS

From at least the third millennium BCE, the pyramid has held its own among the symbols that evoke death and eternity. The overwhelming size of the pyramids at Giza (dating from around 2620-2500 BCE), and their fascinating aura of death and immortality have captured the imagination of all visitors. The name by which we know them, pyramid, was coined by the ancient Greeks; "pyramis," meaning wheat cake. The Egyptian term for the monument was "mer." The Greeks may have named them but are not known to have copied them. The Romans did.

At least two pyramids were built in Imperial Rome and, as in Egypt, they were tombs. The only one surviving today and the best known historically, is the imposing funerary monument of Caius Cestius. Built only fifty years after the death of Cleopatra, during the reign of Augustus in the 1st century A.D., it bore early testimony to Egypt's influence on Rome. Today, it is flanked by a street and the Protestant Cemetery of Rome. A contemporary to the Caius Cestius pyramid stood in the

⁸⁸ Ward, Michael. (National Register Assistant, Division of Historic Sites). "Pylons and Facades: The Egyptian Revival Style in Illinois." *Historic Illinois*. Published by Illinois Department of Conservation, Division of Historic Sites. October 1984. Vol. 7, No. 3, p. 8.

⁸⁹ Ward, Michael. (National Register Assistant Division of Historic Sites). "Pylons and Facades: The Egyptian Revival Style in Illinois." *Historic Illinois*. Published by Illinois Department of Conservation, Division of Historic Sites. October 1984. Vol. 7, No. 3, p. 8.

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necropolis of the Vatican until it was destroyed in the fifteenth century despite its fame, and was replaced by a street and a church.

Both these pyramids differ from the royal pyramids of pharaonic Egypt in their modest size and steep proportions. The Roman pyramids may reflect the tastes of the period, or possibly the exposure of their architects to other models such as those in the Sudan by Twenty-fifth Dynasty kings. The Romans may also have been familiar with the Theban necropolis at Dier el-Medina, with its small, very pointed pyramids, set above the tombs of New Kingdom craftsmen, or the sharply pointed pyramids found around Abydos and Memphis or those at Meroc, which are closest in size (their bases cover 8-14 square meters) and slope (65 to 70) to the Caius Cestius one.⁶⁴

Schoenhofen Pyramid

Designed by Richard E. Schmidt (1893)

The Schoenhofen family mausoleum designed for the Peter Schoenhofen (1827-93) family is a distinctive pyramid that has gained international fame. The portal is flanked by an angel and a sphinx. The angel is obviously not Egyptian. In style and posture, she relates to the host of heaven-gazing female figures standing on top of Egyptian columns. The sphinx is another matter.

Emblematic of Egypt, the sphinx, especially the monumental one at Giza, evokes a dual symbolism in the Western mind, both enigmatic and cruel. This fabulous creature with a human face on a lion's body fascinated the ancient Greeks, who borrowed the image, made the beast female, and assigned her a role in one of their most famous myths, that of Oedipus. The Greeks also gave us the name "sphinx."

Wearing the royal nemes, the Egyptian sphinx is a manifestation of Pharaoh. During the entire period of pharaonic civilization, hundreds of sphinxes were carved and placed to flank the entrances of sacred buildings, or to line the processional avenues leading to shrines. They served a protective function, guarding temple doors. The Greeks endowed the sphinx with a subtle intelligence and the ability to solve riddles. In the seventeenth and eighteenth centuries the sphinx as well as other enigmatic Egyptian images became associated with Freemasonry, a secret society at the time. In this and other secret societies, Egyptian images were subject to parallel readings, so

⁶⁴ Caron, Richard G. *The Egyptian Revival, Its Sources, Monuments and Meanings: 1808-1858*. Berkeley: University of California Press, 1978. & Egyptomania, p. 114.

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that what you see and may know is not what is intended and meant. It was a way of keeping a secret in public.¹⁶⁶ In 19th century America, the sphinx and the Egyptian Revival style became associated with cemeteries, most prominently with Mount Auburn Cemetery in Cambridge, Massachusetts. At Mount Auburn, Jacob Bigelow commissioned a sphinx to memorialize the Union Dead in 1871.¹⁶⁷

Although the Schoenhofen mausoleum is called a pyramid and looks like a pyramid, its design is only vaguely Egyptian. Even the sphinx at the entrance is only Egyptian inspired. The already mentioned pyramid of Caius Cestius in Rome is a relative of the Schoenhofen pyramid, but a more immediate ancestor is the pyramid by Carmontelle in the gardens he created at Monceau (today Park Monceau in Paris) for the Duc de Chartres. Known as the "Egyptian tomb" it was begun in 1778. Completed the following year, its function was connected to masonic ceremony practiced by the Duc de Chartres (he was Grand Master of the Grand Orient of France). Two false tombs were included inside and an Egyptian-styled statue functioned as a fountain.¹⁶⁸

Arguably a closer cousin to the Schoenhofen pyramid is a monument, actually a cenotaph, designed by Antonio Canova (1757-1822) in 1791 that was to be erected in Venice in the church of Santa Maria Gloriosa dei Frari to commemorate the greatest of Venetian painters, Titian. The design was for a pyramid, similar to Cestius', but with a portal flanked by mourning figures. Sufficient funds could not be raised, and when Napoleon invaded Italy in 1798, Canova left for Vienna where he received a commission from Prince Albert of Saxe-Teschen for a tomb in the Augustinerkirche for the Prince's wife, Maria Christina of Austria, the sister of Queen Marie-Antoinette of France. For the new commission Canova revived the Titian pyramid and added a few more allegorical figures to form a sort of funeral cortege in the act of bringing the ashes to the sepulcher. As built, this monument is actually a cenotaph, because Maria Christina is buried elsewhere (in the imperial crypt in the Kapuzinerkirche). This monument is generally considered Canova's masterpiece. When Canova himself died in 1822, his students designed a

¹⁶⁶ Ibid. Carrott & Egyptomania.

¹⁶⁷ Jacob Bigelow donated the sphinx, sculpted by Martin Milmore, 1871. This is part of a larger Egyptian Revival ensemble at Mount Auburn. Mount Auburn Cemetery's entrance gates, first constructed in 1832, also feature the Egyptian Revival style. The gates were designed by Jacob Bigelow.

¹⁶⁸ Mosser, Monique. "Les architectures paradoxales ou petit traité des fabriques." *Histoire des jardins de la Renaissance à nos jours*. Paris 1990. pp. 259-76. and Curl, James Stevens. "Egypt in Paris," *Country Life*, CLXXVI: 453-4 (12 July 1984). pp. 132-133.

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similar pyramid with the lion of St. Mark and striding mourners, for his tomb in the church of the Frari, Venice - Canova's pyramid had come full circle.¹⁰⁰ Canova's monument served as a model for others as well, including a monument in the Cimitero Monumental in Milan, Italy, a more direct inspiration.

Martin Ryerson Mausoleum*Designed by Louis Sullivan of Adler & Sullivan (1889)*

In a category of its own is the unique Martin Ryerson (1818-1887) mausoleum. It, too, was Egyptian inspired. This tomb was commissioned by his son, Martin A. Ryerson, a broadly educated art collector and scholar of world cultures and religious architecture, and designed by Louis Sullivan, principal designer at Adler & Sullivan. The Ryerson mausoleum is a highly original fusion of two Egyptian building types, the pyramid and the mastaba. Two years later, the Chicago architectural firm of Burnham and Root would design the Monadnock Building, a comparably austere Egyptian formula. Its time and place in history makes the Martin Ryerson Mausoleum one of the most important monuments of the Egyptian Revival in America.

EGYPTIAN REVIVAL OBELISKS

For the pharaohs of Dynastic Egypt, an obelisk was a man-made symbol of Amun-Re, a sun god. It was also a symbol of earthly might used by pharaoh to express joy. From the single monument as needle dedicated to the sun god, the source of all life, lesser Egyptian obelisks were commonly placed in pairs, typically flanking the entrance of a temple.¹⁰¹ Small obelisks were common in ancient Egypt. A fine example is the Albani Obelisk (first - second century A.D., of pink granite) now in Munich.¹⁰² The Greeks, who re-named most everything in Egypt, were, in general, not interested in emulating Egyptian monuments, while their successors, the Romans, drew heavily on Egypt's resources, to the point of moving dozens of obelisks to the city of Rome itself where they were set up and seen as much as trophies as wonders of another "world." A number of these obelisks still survive in the city of Rome and became major tourist attractions beginning in the

¹⁰⁰ Pavanello, Giuseppe and Mario Praz. *L'opera completa del Canova*. Milan, 1976. and Curl, James Stevens, *The Egyptian Revival*. London, 1982. p. 155.

¹⁰¹ The didactic texts in the Egyptian rooms of the Metropolitan Museum of Art, New York were extensive on this subject in the late 1980s.

¹⁰² *Die Münchner Residenz*. Munich, 1967

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thirteenth century. By the sixteenth century several obelisks had been re-deployed by the papacy to mark newly created piazzas. As symbols of longevity, triumph, power and authority obelisks stand, to this day, in piazzas throughout the city.¹⁷⁹ The best known obelisk is the one set up under the direction of Pope Sixtus V by Domenico Fontana to mark the center of the newly completed St. Peter's square and colonnade. Every one of the some 250 meters this monumental needle moved in 1586 was documented. It was thought the great technical achievement of its day. How the Roman emperor Caligula's engineers and workers moved the great stone from Egypt to Rome and set it up sometime between A.D. 37 and A.D. 41 remains unknown. Once the big needle was standing, Pope Sixtus V lost no time in placing other, lesser obelisks in such newly appointed public spaces as the Piazza des Esquilino (1587) and the Piazza del Popolo (1589).¹⁸⁰

From the 1580's on, obelisks became a common image among the wealthy and nobility of Europe and countless small ones were produced to decorate formal gardens, portals, paths, almost any place humans might look and long for power, eternity, immortality. A widespread tradition associating obelisks with funerary monuments, and even ornamental decoration, had taken root in the sixteenth century and had permeated much of Western and Northern Europe. As a popular eighteenth century garden ornament, the small obelisk found its way into English and Irish house and garden designs and then to the American Colonies. From the mid-nineteenth century on the small obelisk became fashionable as a funerary sculpture. At Graceland they usually stand on a square two- or three-tiered base, which adds to their monumentality and permits inscriptions on four sides. As often as not, the obelisk's base is of a different stone than the needle.

¹⁷⁹ González-Palacios, Alvaro. "Decorative Arts and Furnishings at the Court of Naples, 1744-1805," *The Golden Age of Naples, Art and Civilization under the Bourbon: 1734-1805*. Detroit Institute of Arts, 1981. v. II, p. 325 ff.

¹⁸⁰ *L'es Gardes Bleus, Rome, Paris* (Hachette), 1963, p. 513ff.

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In the United States, the most famous obelisk, though not a true obelisk since it is assembled from many blocks of stone, is the Washington Monument on the Mall in Washington, D.C.¹⁵¹ Begun in 1848 and opened to the public in 1886, the Washington Monument had an enormous impact on the nation. Not only was the monument not a conventional imperial horse and rider statue, at 555 feet, five and one eighth inches, it was the tallest man made structure in the world and a purely symbolic gesture placing the United States squarely in line with the Egyptians, Greeks and Romans as the culminating achievement of humans. The monument was topped by, at the time very precious, a nine-inch solid aluminum pyramid. Through American ingenuity, within five years aluminum would become the cheapest of metals. What better monument than an obelisk to honor a grand life.¹⁵²

While the Washington Monument was under construction, the Scottish architect Alexander Thomson enthused about ancient Egypt in Scotland and England and openly followed the American precedent of using the style for Presbyterian churches, houses, stores and industrial buildings. During lectures he liked to hold forth on the values that he believed to be implicit in architectural elements. For Thomson the obelisk implied justice and truth. For stability he looked at the pyramid, while friendship and good will were attributes of the portico.¹⁵³ Similar meaning can be read into Egyptian elements at Graceland.

EGYPTIAN REVIVAL COLUMNS

A single tubular shaft ringed with lotus foliage at the bottom, standing much like an obelisk on a massive two- or three-tiered base and topped by a stylized Egyptian lotus blossom capital, is common at Graceland. This column type is firmly rooted in the blossoming Egyptian Revival of the later nineteenth century and may have been inspired indirectly by the columns that support the inner chamber in the Raunessum, the funerary temple built by Ramses II near Thebes. Closer to the source is the model of the temple begun in 1841 and completed only in 1855 for the new museum on the Sprencinsel in Berlin to house the Egyptian collection of King Frederick William IV of Prussia. This collection and its "authentic" architecture were intended as a *gesamtkunstwerk*

¹⁵¹ The City of Washington lithograph by Carrier and Ives, 1892, after a drawing by C.R. Parsons, LLI, p. 202 in The Mall in Washington, 1791-1991, National Gallery of Art, 1991.

¹⁵² Fiedel, Robert. "Silver from Clay," *American Inventions*. New York, 1995, pp. 63-69.

¹⁵³ MacMillan, Andrew. "Frontiers of the West - Glasgow and Chicago," in "Greek" Thomson, edited by Gavin Stamp, Edinburgh, 1994, pp. 207-217.

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and its importance as a model for the coherent display of works from different cultures can hardly be overestimated.¹⁷⁷

As in the Renaissance and in Berlin, the capitals of the Graceland columns are an inverted bell of thick lotus petals resting on a ring of small chevrons, lotus blossoms or beads effecting the transition from the shaft. The shaft is smooth but not polished and may have symbols such as the CHI-RHO or IHS or a cross inscribed in a polished band encircling it at mid shaft. The base of the shaft grows out of a high relief of spiky lotus leaves. These leaves are composed of an overlay of steep triangles of alternating mat and polished surfaces. Though they look very Art Deco, these are not chevrons and are not related.

CELTIC REVIVAL

Few rival the Celtic Revival monuments at Graceland. Exemplifying the high quality of the Celtic monuments at Graceland, the Chicago Historic Resources Survey illustrates the Celtic Revival style with an image of the McClurg Monument.¹⁷⁸

SULLIVANESQUE & ART NOUVEAU

Getty Mausoleum (The Getty Tomb)
Designed by Louis Sullivan of Adler & Sullivan (1890)
Sullivanesque/Art Nouveau Style

Standing on its own triangular plot at the far end of Willowmere, the Getty Mausoleum ranks among the finest mausoleums in the United States.¹⁷⁹ It was designed by Louis Sullivan of the firm Adler & Sullivan, for Carrie Eliza Getty (1837-1890) in 1890. Her husband, Henry Harrison Getty

¹⁷⁷ *Egyptomania: Egypt in Western Art, 1730-1930*. National Gallery of Canada, Ottawa, 1994, pp. 342 ff

¹⁷⁸ Commission on Chicago Landmarks and the Chicago Department of Planning and Development. *Chicago Historic Resources Survey: An Inventory of Architecturally and Historically Significant Structures*. p. V-4.

¹⁷⁹ The Getty Tomb is already listed on the National Register of Historic Places, designated on February 15, 1971. Both the Getty Tomb and Martin Ryerson Tomb were included in HABS Surveys. The Getty Tomb was included in the HABS Chicago Project II, 1964 with six exterior photos and four data pages. The Getty Tomb was designated a Chicago Architectural Landmark in 1971. The monument is also included in the Smithsonian Institution's Inventory of American Sculpture.

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(died 1919), was a lumber merchant and associate of Martin Rycerson, for whom Sullivan also designed a mausoleum. Like all classically derived buildings, the Getty Mausoleum stands on a base. Two remarkably pierced and ornamented cast bronze sheets enclose the doorway, a Celtic Revival burst unrivaled in the United States.

The Getty mausoleum is one of three tombs that Louis H. Sullivan (1856-1924) designed (of which two are located in Graceland). Part of Sullivan's greatness as an architect rests in his ability to take a good idea and improve it. His inspiration can be traced to a century earlier, when the interest in stripped, severe Doric derived classicism was common among architects of vision.

Among the widely discussed architects of vision in the later nineteenth century was the German, Friedrich Gilly (1772-1800), architect to the King of Prussia, professor at the Royal Academy in Berlin and teacher of Karl Friedrich Schinkel. Gilly assigned his class at the Royal Academy in Berlin to design a hunting lodge in a severe Doric derived style. It was rendered with Gilly's approval in watercolors but never built. As a rendering and plan the hunting lodge comprised only three buildings: the main house and two small, identical structures, a guard house and a dog kennel. The complex was much admired by Schinkel and subsequent generations of architects for its clarity and lack of pretension. Every architect and artist training in Germany in the course of the nineteenth century became familiar with the buildings and published works of Schinkel and his circle, Gilly among them. Their understanding and use of Doric severity, austerity of form and pure function, was highly regarded in England and the United States. Numerous German trained architects were active in Chicago and Sullivan's own interest in austerity and pure form must have led him to Schinkel's oeuvre and by association, the Gilly hunting lodge. Sullivan may well have drawn inspiration for the Getty monument from this hunting lodge, as there are numerous parallels in design and scale.¹⁰⁰

An eloquent testimony to Sullivan's skill as a designer are the two sets of great bronze doors, the inner one and the outer one, that seal the Getty tomb. If Sullivan had designed nothing else in his life, these doors alone would have secured his fame and importance as a leading pioneer of modern art. The organic motif on the mausoleum gates, with allusions to Art Nouveau and Islamic sources, is archetypal of Sullivan's ornament. The bronze door, lunettes and gates on the Getty mausoleum are the most important design elements of the tomb. These disciplined, organic, ornamental patterns had already become Sullivan's trademark and today are the defining element

¹⁰⁰ Friedrich Gilly, 1772-1800, und die Privatschule junger Architekten. Berlin Museum exhibition catalogue, 1984, pp. 188-193, illustration p. 193.

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of the "Sullivanesque" style. Sullivan incorporated Getty's initials on the central medallion of the exterior door's lunettes to gracefully blend with the intricate design. Sullivan drew the pieces full-scale in order to fully develop his design; this measure helped to maintain accurate and complete design control and prevent any misinterpretation or simplification of the intricate compositions by the manufacturer—Yale & Towne Mfg. Co., Connecticut ("known for their high grade castings").¹⁴¹ The inner door was exhibited as a plaster cast at the World's Columbian Exposition—cast under the supervision of André Boullhet, French architecture critic and manager of the N. Christoffe firm in Paris. Boullhet was so impressed with Sullivan's work that he displayed examples of his craftsmanship at the Union Centrale's Musée des Arts Décoratifs in Paris. Sullivan supplied several items, including a model of the Getty Tomb. In turn, the Union Centrale awarded Sullivan gold, silver and bronze medals in 1894.¹⁴² This led to further publication of Sullivan's work in Europe which was inspired by—and further inspired—Austria's secessionist movement and won international praise.¹⁴³

The Getty tomb has been written about and published in dozens of articles and books over the years by numerous architectural critics and historians and was designated a Chicago Landmark in 1971. Perhaps no one's comments, other than those by "The Master" himself, are more important than his greatest student, Frank Lloyd Wright, who described the tomb as: "entirely Sullivan's own, a piece of sculpture, a statue, a great poem addressed to human sensibilities as such. Outside the realm of music what finer requiem."¹⁴⁴

Other mausoleums have doors that have a claim of being well done and, as a lot, were the inspiration of a whole new direction of fine bronze casting that greatly affected Chicago and the Midwest. Previously, iron would have been the dominant material for mausoleum doors in the Midwest. With the move towards bronze, richly ornamented doors became far more common.

¹⁴¹ Architectural Record article (quoted by Tim Samuelson, Chicago Historical Society and Chicago Commission on Historical and Architectural Landmarks Commission, Department of Urban Planning & Development).

¹⁴² Robert Twombly, *Louis Sullivan: His Life and Work*. 1986. p. 268.

¹⁴³ *Ibid.*, 215.

¹⁴⁴ Willard Conely, *Louis Sullivan: The Shaping of American Architecture*. 1960. p. 128.

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The doors of the Breckwoldt and W.E. Roos mausoleum¹⁸ and the Sullivan inspired doors of L.H. Boldenweck's mausoleum¹⁹ are nationally significant examples of this craft.

L.H. Boldenweck Mausoleum
Art Nouveau Style (Circa 1897)

L.H. Boldenweck's mausoleum is closely tied to Sullivan and the Getty Mausoleum in more than its doors. The inscribed arch inside a large square outline is reminiscent of Sullivan's great entrance to the Transportation Building of the World's Columbian Exposition of 1893.

Graves Monument - Eternal Silence
Designed by Lorado Zadoc Taft (1909)
Art Nouveau Style

Eternal Silence is listed among Taft's "important works" in *Lorado Taft; Sculptor and Citizen*, written by Ada Bartlett Taft in 1946. Sculpted at the height of his career, Taft's Eternal Silence has been broadly influential in the artistic world. Images of the sculpture have been incorporated into numerous other works, including those of nationally renowned contemporary artist Claes Oldenburg.

Over the years just before completing Eternal Silence, Taft had developed his ideas on death and silence. Later he further developed them in his great composite cast concrete sculpture of 1922

¹⁸ The Breckwoldt and W.E. Roos Mausoleum is isolated from other mausoleums in the cemetery within the Bellevue Section, axially aligned on the Tanglewood footpath (which lead to the chapel) with a central footpath having steps up the ramp, which drains to Willowmere. The Mausoleum serves as a marker of one of the most significant landscaped areas within the cemetery's landscape hierarchy. This site is the equivalent of the Continental Divide of Jenney and Simonds drainage plans, which originally drained north to Willowmere, East to Hazelmere and South to the Lotus Pond. The plots of the cemetery's designers are located within a short distance of this marker. The family plots of both William Holabird and O.C. Simonds are at the base of the ramp, immediately north of this mausoleum. (Though O.C. Simonds is not buried within the cemetery, his family still retains the plot. His infant daughter is buried here, along with Frank Burton, his friend and engineer.) The Schoenhofen pyramid is visually aligned with termination of this footpath on the North.

¹⁹ The L.H. Breckwoldt Mausoleum is located on Main Avenue in the Knolls section, one of the major mausoleum rows, which creates a decorative visual wall between the woodland of the American Lawn Plan Section of the Cemetery and the more monument intensive sculptural sections of the Rural Cemetery Movement in the C and Bellevue Sections.

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GRACELAND CEMETERY

entitled the "Fountain of Time," situated at the west end of the Midway Plaisance, at its juncture with Washington Park, near the University of Chicago. Here, too, "Time" is a heavily cloaked solitary figure, now watching the procession of humanity.

Probably the most direct historic source for both of Taft's hooded figures is found in the sculptured "pleurants" of the funeral procession around the tomb of Philip the Bold (died 1404) in Dijon, France. These figures are sculptures by Claus Sluter of Holland (died 1405) and his nephew Claus de Werve.¹⁷ These were published in *Materials and Documents of Architecture and Sculpture* by A. Ragueneau and imported by G. Brocs Van Dort Co. (Chicago) in the late nineteenth century. To understand these "pleurants" one must picture the funerals of the Burgundian dukes. When Philip the Bold died suddenly at his castle of Hall near Brussels in 1404, the body was embalmed, and 2000 yards of black cloth were provided for the costume of the courtiers who were to accompany the dead duke to his last resting place at Chaumont, France. The procession started from Brussels on the first day of May; it reached Dijon on the evening of June 15th. The cortege consisted of about sixty persons, each enveloped and hooded in a black "houppelande," and the throng was joined at the boundary of each of the ducal provinces by representatives of vassal houses - a funeral whose magnificence impressed the whole of Europe. Sluter, much like Taft centuries later, catches the mourners immobile, yet are very realistic in their attitudes of grief.¹⁸

Eternal Silence is further related to the Adams Memorial by Augustus Saint-Gaudens in Rock Creek Cemetery, Washington, D.C. Here a larger than life veiled allegorical female figure in bronze sits before a marble slab. Erected in 1890 to mark where the bodies of Mr. and Mrs. Henry Adams were buried, there is no inscription, not even a date on the architectural features designed by Stanford White. Popularly known as the "Statue of Grief," she was left untitled by Saint-Gaudens though it is known that he referred to her as "The Peace of God".

¹⁷ Wixom, William D. *Treasures from Medieval France*. Cleveland Museum of Art, 1967, VI 21, p. 256.

¹⁸ Wixom, *Treasures from Medieval France*. Cleveland Museum of Art, 1967, VI 21, p. 256.

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Fisher Monument

Designed by Richard W. Bock (1916)

Art Nouveau Style

Lucius Fisher (1843-1916) was an important figure in Chicago real estate, commercial building and the arts, serving as the President of the Union Paper Bag Company, founder of the Exhaust Ventilator Company, and on the Board of the Art Institute of Chicago.

The monument's design is directly based on Bock's proposed designs for the monument of Julia Wohlgram Bock, the sculptor's mother and the Pennsylvania Monument at Gettysburg. The initials "FB" can be found in the upper right hand corner. Individual jumping dolphins are located on either side, a play on the Fisher name and a Christian symbol of resurrection. The work of Lorado Taft and Augustus Saint-Gaudens inspired the bronze sculpture.¹⁰⁰

AMERICAN RENAISSANCE SCULPTURE

Marshall Field Monument

Designed by Daniel Chester French and Henry Bacon (1906)

Like several other seated images at Graceland, Memory's pose was adapted from Dürer's engraving entitled *Melancholia* (1514). Daniel Chester French frequently chose famed architect, Henry Bacon (1866-1924), to design the setting and pedestals for his sculptures. His association with Bacon spanned twenty-five years, including approximately fifty joint commissions. In contrast, Bacon brought in French at the Lincoln Memorial in Washington, D.C. Memory was the precursor for the Lincoln Memorial in Washington, D.C.¹⁰¹ Though much grander in scale, composition and setting, Lincoln is posed seated facing a reflecting pool. The composition of the seated figure with a reflecting pool is strikingly reminiscent of the Marshall Field monument.¹⁰² Marshall Field was among Chicago's most enterprising and accomplished capitalists, becoming Chicago's wealthiest individual. Marshall Field is recognized internationally for establishing

¹⁰⁰ Parker, Donald Hallmark. *Chicago Sculptor Richard W. Bock: Social & Artistic Demands at the Turn of the Twentieth Century*. St. Louis: St. Louis University, 1980. [Ph.D. Dissertation.] p. 319.

¹⁰¹ Achilles, Rolf. *Memorial Connections: From Graceland Cemetery to Washington, D.C.* Chicago Tribune, Sunday Magazine, April 5, 1998 p. 21.

¹⁰² Bach, Ira J. and Mary Larkutz Gray. *A Guide to Chicago's Public Sculpture*. Chicago, 1983. p. 355.

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Marshall Field & Co., the greatest enterprise of its kind in the world, and the model for all other department stores whether in Paris, London or Berlin. His trademark was "the customer is always right."

Lawson Monument*Designed by Lorado Zadoc Taft (1931)*

The solid, flowing image is an excellent example of Taft's late style in which he blended literal realism and allegory. During his lifetime, Lawson was an internationally prominent Chicago businessman. Often cited as the founder of Chicago's great newspaper, the *Chicago Daily News*, Lawson actually bought out the founders six months after it had been started in 1875. Lawson was 22. Melville Stone, one of the founders, continued on as partner and editor while Lawson managed the business. Lawson eventually bought out Stone in 1888 and retained sole ownership until his death.

Lawson changed the way newspapers in America did business. Lawson had a global perspective, being the first to send his own correspondents throughout the world. With his pricing, at 1 cent per copy, the lowest price west of New York, everyone could get informed. Today, many consider Lawson the "father of modern journalism".

Seeing the enormous social costs of doing business, Lawson, usually without being named, redistributed much of his profit to charities, especially the YMCA, and had the Daily News establish the Fresh Air Fund, which funded a sanitarium in Lincoln Park for sick impoverished children.¹⁰⁰

STYLES

Monuments that are a fusion of styles may be listed in multiple categories. Among the best examples of this fusion of architectural styles is the Martin Ryerson mausoleum, designed by Louis Sullivan (1889), which combines the pyramid form of the Egyptian Revival style and the mausoleum form to form a unique Chicago School design.

¹⁰⁰ Dennis, Charles H. *Victor Lawson, His Time and His Work*. Chicago, 1935.

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ART DECO

William F. Gloor Monument (Circa 1908)
Victor Fremont Lawson Monument (1931) "Crusader"
Holmes Mausoleum (1934)
Hutchinson Monument (1938)
"A Man of Sorrows"
Philo Adam Ous High Cross (Circa 1930)
Louis Henry Sullivan Monument (Circa 1929)

ART NOUVEAU (1897-1943)

Adams Family Monument
L.H. Boldenweck Mausoleum (Circa 1897)
Lucius Fisher Monument (1916)
Dexter Graves Monument (1909)
"Eternal Silence"
Hettler/Sangston Urn
Huck Mausoleum (Circa 1905)

CELTIC (1886-1937)

HIGH CROSS (1886-1937)
Bishop Benjamin F. Adams
(circa 1886)
Henry W. Allport High Cross
(circa 1932)
Edward W. Pawcett (circa 1932)
General Alexander C. McClurg Cross
John Wellborn Root High Cross (1891)
Thomas Deykes Whitney High Cross (circa
1911)
Sanger Monument (1915)
Richard G. Schmid High Cross
(circa 1937)

MENHIR (1904-1954)

Percival J. Young Monument
(circa 1904)
Joseph Anton Holpuch (circa 1954)

Mayer Mausoleum (Circa 1922)
Lowden/Pullman Monument (1943)
Piper Mausoleum (Nouveau/Secession)
Sanger Monument (1915)
Rudolph Schloesser
Schmidt Columbarium (Circa 1900)
Schmidt Monument (1936)
Sellers Tablets
Seymour/Winston Monument (Circa 1909)

AUSTRIAN SECESSION

Gross - Severe Classical
Dr. Mendlewski
-Egyptian Classical & Secession
Sellers Tablets (Nouveau)
Piper (Nouveau/Secession)

CLASSICAL REVIVAL

FIGURATIVE SCULPTURE

(1906-1916)
Marshall Field Monument (1906)
"Memory"
Ebert Monument (circa 1906)
Jansen-Jensen Monument (1916)
Moeng Monument (circa 1911)

CLASSICAL REVIVAL (1866-1943)

GREEK (1877-1943)
Hall Monument (circa 1877)
John A. Huck Monument (circa 1878)
Migely Monument (circa 1885)
Ayer Monument (circa 1886)
Pullman Monument (1897)
Rallington Mausoleum (circa 1899)
Kroeschell Monument (circa 1904)
G.M. Stevens Crypt (remodeled 1908)
Ludwig Wolff Family Crypt
(circa 1911)
Louis B. Bergsen Monument
(circa 1916)

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CLASSICAL REVIVAL (1866-1943)

GREEK (1877-1943) (CONTD...)

Runnels Monument (circa 1918)
Kraus Family Monument (circa 1919)
Goodman Crypt (1919)
Chalmers Monument (1924)
Kellogg Gary Monument (circa 1929)
Lyon Family Monument
D.W. Mills Family Mausoleum

SARCOPHAGI (1897-1929)

Cummings Sarcophagus
(circa 1897)
Charles K. Parmelee
(circa 1906)
George Goldmann Sarcophagus (circa 1912)
Charles Wacker Sarcophagus (circa 1929)
Shortall & Dunbaugh

CLASSICAL REVIVAL

ROMAN (1866-1927)

Mary McMahon Marker (circa 1866)
Marshall Field Monument (1906)
"Memory"
Kimball Monument (1907)
Moeug Monument (circa 1911)
Bennett Monument (circa 1915)
Lehmann Family Mausoleum (1919)
Palmer Monument (1921)
Anderson Monument (1925)
Crane Family Mausoleum (1927)

EGYPTIAN REVIVAL (1866-1926)

COLUMNS (1866-1913)

Carpenter Monument (circa 1866)
Munger Monument (circa 1868)
F.X. Buz Monument (circa 1872)
John Crighton Monument (circa 1887)
Edward Bolter Monument (circa 1913)

COLUMNS AS PEDESTALS
FOR FIGURES (1878-1912)

John Seely Wallace Monument
(circa 1878)
Eli Williams Family Monument
(circa 1881)
Tutill King Monument (circa 1886)
John W. Stotz Monument (circa 1903)

EGYPTIAN REVIVAL (1866-1926)

COLUMNS AS PEDESTALS
FOR FIGURES (1878-1912)

William F. Gloor Monument
(circa 1908)
William F. Wood Monument
(circa 1909)
Frederick W. Wolff Monument
(circa 1912)
Shiira & Stewart Monument
Warren Monument

EGYPTIAN REVIVAL (1866-1926)

MAUSOLEUMS (1899-1926)

Raffington Mausoleum (circa 1899)
J.K. Stewart Mausoleum (circa 1916)
Neise Mausoleum (circa 1926)
Linn Mausoleum
G. Wilke Mausoleum

PYRAMIDS (1889-1915)

Ryerson Mausoleum (1889)
Schoenholzer Mausoleum (1893)
Sanger Monument (1915)

OBELISKS (1870-1909)

Hunt Monument (circa 1870)
Herman Monument (1886)
John P. Altgeld Monument (circa 1902)
Dexter Graves Monument (1909)
"Eternal Silence"

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EGYPTIAN REVIVAL (1866-1926)

OBELISKS (1870-1909)

Clarke Monument
Cobb Monument
Cauti H. Harrison Sr. Monument
Newberry Monument
Pinkerton MonumentJohn A. Huck Monument (circa 1878)
Migely Monument (circa 1885)
Louis Henry Sullivan Monument
(circa 1929)
William & Adellcid Boldenweck

GOTHIC REVIVAL (1906-1925)

Honoré (1906)
Josephine Rubens Marker (1912)
Emil Williams Wagner Marker (1925)

GOTHIC REVIVAL (1906-1925) (CONTD...)

Franklin Pamellec Monument
Witbeck Monument (circa 1891)

MODERN RELIEF SCULPTURE (1934-1936)

Insull Monument (1934)
Hutchinson Monument (1938)
"A Man of Sorrows"

PORTRAIT SCULPTURE (1877-1929)

PORTRAIT SCULPTURE (1881-1904)

Inez Clarke Monument (1881)
Madkuer Monument (circa 1897)
Heyt Monument (circa 1904)

PROFILE BUSTS (1877-1929)

Hall Monument (circa 1877)

BOULDERS (1873-1929)

Louis Henri Sullivan Monument (circa 1929)
Sulzer Monument (circa 1873)
Wells Jr. Family Monument

PLANTS AS ALLEGORY (1862-1917)

Taylor Monument (circa 1862)
Vidor Monument (circa 1871)
Oliver T. Cough Family Monument (circa 1888)

RICHARDSONIAN ROMANESQUE (1884-1938)

Chapel Building (1886-1888/1896)
Administration Building (1896)
Waiting Room Building (1896)
R. Haggeman (1894)
Potter Mausoleum (1884)
D.J. Powers (1894)
L. Weick

ROMANESQUE

Rietz Mausoleum
Witbeck Monument (circa 1891)

ROMANTICISM (1862-1929)

BOULDERS (1873-1929)

Boericke Monument (circa 1904)
Daniel Burnham Monument
(circa 1912)
Fairney Monument
Gloed's Monument
Paschen Monument (circa 1908)

ROMANTICISM (1862-1929)

Pipe Monument (circa 1917)

SULLIVANESQUE

Getty Mausoleum
(The Getty Tomb) (1890)

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GRACELAND CEMETERY

ARCHITECTS/DESIGNERS	MONUMENT/BUILDING
Adler & Sullivan	Getty Mausoleum (1890) Ryerson Mausoleum (1889)
Henry Bacon with Daniel Chester French, Sculptor	Field (Marshall) Monument (1906)
Solon Spencer Beman	Pullinan Monument (1897)
Blumenthal	Boyd and Horace White
Laurence Buck	Loeng Monument
D.H. Burnham & Co. Architects (Atwood, Wegman)	Scott Monument John Root "High Cross" (1891) Daniel Burnham Monument (circa 1912)
Paul Chalfin	Deering Monument (1919)
Edwin H. Clark, Inc.	Chapel Renovations & Addition
Dean & Dean	Sanger Monument (1915)
R.J. Eifel	Gloede Monument (1927)
Eifler & Associates	Marion Mahony Griffin Tablet (1997)
Graham, Anderson, Probst and White	Anderson Monument (1925) William Chalmers Monument (1924) James Simpson Monument (1932)
Grant Gustafson w/ John Eifler, Eifler & Associates	Bruce Golf Monument (2000)

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Hill & Woltersdorf	Judge Lambert Tree (1910)
John A. Holabird, Jr., Architect	McCutcheon Marker (1949) Howard Van Doren Shaw Monument (1906)
Holabird & Roche	Administration Building (1896) Calhoun Monument (1916) Chapel Building (1886-1888/1896) Waiting Room Building (1896)
Hooper Engineers, Ltd.	Pumping Plant
Huehl & Schmid	George M. Stevens Crypt (Remodeled 1908)
Jenney & Mundie	Memorial Bench (1901)
Harold T. Johnson, Architect Eiseman/Johnson	Office Building Renovations (1949-50)
McKim, Mead & White	Honoré Mausoleum (1906) Kimball Monument (1907) Palmer Monument (1921)
The Office of Mies van der Rohe	Mies van der Rohe Tablet (1969)
Mundie & Jensen	E.J. Lehmann Mausoleum (1919)
Frederick Phillips & Associates, Architects	Office Building Additions & Renovations (1986)
Office of John Russell Pope, Architect	R.T. Crane, Jr. Family Mausoleum (1931) Harlow N. Higginbotham Sarcophagus

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Charles A. Platt	Porter Monument (1910)
Hugh A. Price	J.K. Stewart Mausoleum
Rolfc Renouf, Consulting Engineer	Office Building Renovations & Fencing (1958)
Richard E. Schmidt	Schoenholzen Mausoleum (1893)
Schmidt, Garden & Martin	Dr. Ernst and Therese Schmidt Columbarium (circa 1900)
Howard Van Doren Shaw, Architect	Goodman Mausoleum (1919) Shaw Monument (1906)
Frederick R. Shock	Potter Mausoleum
Alfred Smith	Henry Ahrens Tomb
Tallmadge & Watson with E.P. Seidel, Sculptor	Louis Henri Sullivan Monument (circa 1929)
John Vinci	Joseph Harrison Jackson Tablet Richard Nickel Marker (1972) Arthur Siegel Tablet
Peter J. Weber with Richard W. Bock, Sculptor	Fisher (Lucius G.) Columbarium (1916)

ARTISTS

Adler & Sullivan	Getty Tomb (1890)
Richard W. Bock with Peter J. Weber, Architect	Fisher (Lucius G.) Monument (1916)

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D.H. Burnham & Co. Architects
(Atwood, Wegman)
Dean & Dean

Alfeo Faggi

Daniel Chester French
with Henry Bacon, Architect

A. Gagel

L. Gunelle

Henry Hering
with Graham, Anderson, Probst & White

Albert Jaegers

Sylvia Shaw Judson

Emory P. Seidel
with Tallmadge & Watson

Lorado Zadoc Taft

John Root High Cross (1891)

Sanger Monument (1915)

Hutchinson (Charles L.) Monument
"A Man of Sorrows" (1938)

Marshall Field Monument
"Memory" (1906)

Inez Clarke Monument (1881)

William Boldenweck Mausoleum
Interior Relief,
William & Adelheid Boldenweck

Anderson Monument (1925)

Jansen-Jensen Monument (1916)

Insull Monument (1934)

Louis Henri Sullivan Monument
(Circa 1929)

Dexter Graves Monument
"Eternal Silence" (1909)
Victor Lawson Monument
"The Crusader" (1931)

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GRACELAND CEMETERY

THE MONUMENT MAKERS
(CRAFTSMEN, FOUNDRIES, MONUMENT COMPANIES & STONE CARVERS)

NOTE: Many monument companies designed and crafted monuments themselves. However, some monuments designed by architects or artists noted above are also noted below.

American Art Bronze Foundry	Dexter Graves Monument "Eternal Silence" (1909) Emil William Wagner (1925)
American White Bronze Co.,	Warren Monument
Jules Berchem	Josephine Rubens Marker (1912) Lucius Fisher Monument (1916)
J. G. Batterson (Hartford, CT)	Hunt Obelisk (circa 1870)
Chas G. Blake Co.	Adams Monument Pierce Anderson Monument (1925) Benjamin Allen Mausoleum Cummings Monument Espert Mausoleum Marshall Field Monument "Memory" (1906) Carter H. Harrison Monument Joseph T. Hollenback Monument John S. Holmes Mausoleum (1934) Honoré Monument (1906) Kimball Monument (1907) E.J. Lehmann Mausoleum (1919) General A.C. McClurg Monument Potter Palmer Monument (1921) Rottner Monument (1907) Louis Sullivan Monument (1924)
R.J. Eifel	Gloede Memorial

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Chas H. Gall & Co.

O.H. Algren Mausoleum
Ahlgren Monument
Bokdenweck Mausoleum (1911)
Cox Monument (1911)
Deering Monument (1919)
Marshall Field Monument (1906)
Ford Mausoleum
Geist Mausoleum (1923)
Grielen Monument (1928)
Gross Monument
Dr. G.W. Hochrein Mausoleum
W.A. Hulbert Monument
Bryan Lathrop Monument
Linn Monument (1910)
MacArthur Monument
F. Madlener Monument
McCormick Monument (1932)
Joseph Medill Monument (1899)
Moeng Monument (1927)
Molinski Mausoleum
Mueg Monument (1927)
G.N. Neise Mausoleum
Rockefeller Monument
Russer Mausoleum (1907)
Siebel Monument
J.K. Stewart Monument
Charles W. Wacker Monument (1929)
Peter Wolf Monument
Wrigley Monument (1911)

Gast Monuments, Inc.

Mies van der Rohe Tablet (1969)
Graceland Cemetery Columbarium (1997)

J.S. Heath Company, Waukegan, IL

Benjamin Allen Mausoleum Doors

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J. Pajeau & Sons	Kranz Monument (1919)
Presbrey-Leland Studios	Governor Frank Orren Lowden Monument (1943)
Schuyler, Parsons, Landon (CT)	Tutill King Family Monument
John Williams, Inc. (NY)	Marshall Field Monument "Memory" (1906)
Yale & Town Manufacturing Company	Getty Tomb (1890)

ARTISTS OF THE MONUMENTS

RICHARD W. BOCK
Sculptor of the Fisher Monument (1916)
with Peter J. Weber, Architect

A major figure in the Chicago School of Architecture, Richard W. Bock's (1865-1949) exquisite sculptures distinguished the work of Chicago's most significant architecture firms. Bock worked closely with Solon Spencer Beman, Dwight Heald Perkins, Frank Lloyd Wright and Louis Sullivan. His major commissions include the Mining Building at the World's Columbian Exposition with Solon Beman; the Schiller Theater, Chicago with Louis Sullivan; and multiple commissions with Frank Lloyd Wright, including the Larkin Building; Darwin D. Martin House, Buffalo, NY; and the Susan Dana Thomas House, Springfield, IL.²⁹ Bock received a silver medal for sculpture at the World's Columbian Exposition in 1893. Born in Germany, his family emigrated to the United States in 1870. He studied sculpture in Europe with Schaper at the Berlin Academy and Falguiere at the Ecole des Beaux Arts in Paris.

²⁹ Hadlmaik, Donald Parker. *Chicago Sculptor Richard W. Bock: Social & Artistic Demands at the Turn of the Twentieth Century*. St. Louis: St. Louis University, 1980. [Ph.D. Dissertation.]

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GRACELAND CEMETERY

ALFEO FAGGI

Sculptor of the Hutchinson Monument, "A Man of Sorrows" (1938)

Alfeo Faggi (1885-1966) was born in Florence, Italy and studied sculpture at the Academia Belle Artes before moving to Chicago in 1913. Often adapting Christian icons in his work, Faggi produced a number of religious works displayed in churches, universities, museums and cemeteries. He had a close association with the University of Chicago from which he received numerous commissions, before moving to Woodstock, New York in the mid-1920's.¹⁰¹

DANIEL CHESTER FRENCH

*Sculptor, Marshall Field Monument, "Memory" (1906)
with Henry Bacon, Architect*

Lordo Taft considered Daniel Chester French (1850-1931) "the dean of American sculptors." Among many other awards, he received the gold Medal of Honor by the National Institute of Arts and Letters in 1918 and the Medal of Honor at the 1900 Paris Exposition. He was elected an academician of the National Academy of Design in 1901 and a Chevalier of the French Legion of Honor in 1910. French executed numerous other cemetery commissions, including the Forest Hills Cemetery near Boston and Sleepy Hollow Cemetery in Concord, New Hampshire.¹⁰²

While French was training in Florence, Italy, a replica of his first important work "Minute Man" was displayed at the 1876 Philadelphia Centennial Exposition. From this exposure, French began to gather fame. His work gained more widespread acclaim in America after his return from Europe in 1888. Daniel Chester French executed the imposing sixty-five foot "Republic" for the lagoon on the main concourse of the 1893 Columbian Exposition fairgrounds; it was unquestionably the most photogenic (and photographed) spot of the entire fair. "Republic" made French known to any Chicagoan even remotely interested in the arts and many throughout the world. His other Chicago commissions include "The Republic" (1918), a smaller replica of his work for the 1893 World's Columbian Exposition, in Jackson Park; the George Washington Memorial, (1904), in Washington Park; and a maquette of the Lincoln Memorial in the sculpture court at the Art Institute of Chicago. Soon after he executed "Memory" for Field, he again

¹⁰¹ Bach and Gray. *A Guide to Chicago's Public Sculpture*. Chicago, 1983. pp. 275.

¹⁰² Milnor Memorial, Melvin Memorial.

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collaborated with Henry Bacon to produce the Spencer Trask Memorial in Saratoga Springs, New York, "The Spirit of Life" (1913-1915). Although very different in posture, this allegorical figure shares many features with "Memory" and is a facial twin. Within a short time after "Memory" and "The Spirit of Life", French received the most important commission of his life: the Lincoln statue for the Lincoln Memorial in Washington, D.C.¹⁰⁶

HENRY HERING

*Designer of Relief for Peirce Anderson Monument (1925)
with Graham, Anderson, Probst & White Architects*

Henry Hering (1874-1949) was a well known New York sculptor who also had strong associations with Chicago. He studied in the studio of Augustus Saint-Gaudens, where he came to specialize in architectural art. The *History of American Sculpture*, states: "his contribution, unusually widespread, is of particular significance to this country."¹⁰⁷ His sculptural works were significant elements in the civic implementation of Burnham's 1909 Plan of Chicago. Much of this work is designed in a Neo-Classical/Beaux Arts style. He provided both reliefs on the southern pylons of the Michigan Avenue Bridge, in 1928, a series of classical figures for the interior and reliefs for the exterior of the Field Museum of Natural History in 1917, a pediment for the Civic Opera House and seated allegorical figures for Union Station. Notably, these were all commissioned by Peirce Anderson's architectural firm, Graham, Anderson, Probst & White. His significant commissions nationally include the reliefs for the Civil War Memorial at Yale University and sculptural decorations for three Federal Reserve Banks, in Dallas, Kansas City and Cleveland.

¹⁰⁶ Rehman, Michael. *Daniel Chester French: An American Sculptor*. New York: The Metropolitan Museum of Art for the National Trust for Historic Preservation, 1976. and Opitz, Glenn B. (ed.) *Dictionary of American Sculpture: 18th CN to the Present*. Poughkeepsie, NY: Apollo, 1984. p. 136. and Reynolds, Donald Martin. *Masters of American Sculpture: The Figurative Tradition from the American Renaissance to the Millennium*. Paris & New York: Abbeville Press Publishers,

¹⁰⁷ Taff, Lenora. *The History of American Sculpture*. New York: Arno Press, 1969. p. 556.

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GRACELAND CEMETERY

ALBERT JAEGERS¹⁰⁰

Designer of Jansen-Jensen Monument (1916)

Albert Jaegers, (1868-1925), was born in Elberfeld, Germany and emigrated to Cincinnati while still a child. There he was apprenticed as an ecclesiastical wood-carver. He studied widely in Europe and America, where he studied sculpture at the Cincinnati Art Academy under Louis J. Rebisso, and architecture under Lucien Plymton. A widely respected sculptor, he won the bronze medal at the 1904 Louisiana Purchase Exposition in St. Louis where Lorado Taft (a Chicago sculptor credited with two other Graceland works) won the gold medal. Commissions included statues for the New York Custom's House (1906-07) and monument to General von Steuben in each of Washington, D.C. and Germany.

¹⁰⁰ Opitz, Glenn B., (ed.) *Dictionary of American Sculptors: 18th Century to the Present*. Poughkeepsie, NY: Apollo, 1984. p. 199-200.

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GRACELAND CEMETERY

SYLVIA SHAW JUDSON ¹⁰⁰*Designer of the Insull Monument (Circa 1934)*

A fellow of the National Sculpture Society, Sylvia Shaw Judson (1897-1981), exhibited in the Metropolitan Museum of Art, Whitney Museum of American Art, Museum of Modern Art and the Philadelphia Museum of Art. She exhibited at the Chicago World's Fair (1933-34), New York World's Fair (1935-36), and San Francisco World's Fair (1937-38). Judson received a purchase prize at the International Sculpture Show, (1949) held at the Philadelphia Museum and was awarded the Logan Prize (1929) and Clyde Prize (1947) at the Art Institute of Chicago. In 1956, the American Institute of Architects recognized her with an Honor Award for her fountain at Ravinia Park, in Highland Park, Illinois. In 1957, she received the National Academy of Design's Speyer Prize and the Garden Club of America's Millbrook Garden Club Medal.

Specializing in architectural art, she was widely commissioned for site specific sculpture in parks, gardens, cemeteries, churches, hospitals and residences. In addition to the Insull monument, her major works include the "Gardener" located in the Jacqueline Kennedy Rose Garden at the White House, Washington, D.C.; Mary Ryer Monument at the State House, Boston, Massachusetts; "Twin Lambs" and "Domestic Animals" in Fairmount Park, Philadelphia; Belle Austin Jacobs Memorial, Kosciusko Park, Milwaukee, Wisconsin; "The Girl with the Squirrel" in the Brookgreen Gardens, South Carolina; a memorial in the Aviation Hospital, Montgomery, Alabama; "Bear Cubs" at the Illinois State Museum and "Madonna" in Queen of Heaven Cemetery, Hillside, Illinois. Her work became widely recognized in the 1990's when her statue "Bird Girl" (1938) was featured on the cover of *Midnight in the Garden of Good and Evil*, a best selling novel in the late 1990's. The Insull monument at Graceland Cemetery ranks among her finest work. She studied sculpture at the School of the Art Institute under Albin Polasek from 1916 to 1920 and at the Grande Chamrière with Antoine Bourdelle in Paris from 1920 to 1921. In 1952, she received an Honorary Doctor of Sculpture Degree from Lake Forest College. The daughter of architect Howard Van Doren Shaw, she was raised in Lake Forest, Illinois.

¹⁰⁰ She is also known as Sylvia Shaw Judson Haskins. See Sylvia Shaw Judson papers, Art Institute of Chicago including Haskins, Sylvia Shaw Judson. *For Gardens and Other Places: the Sculpture of Sylvia Shaw Judson*. See also the Archives of American Art, Smithsonian Institution, Washington D.C., and Chicago Historical Society. Another site includes: http://www.savannahnow.com/goodandevil/judson_statue.html. I am very thankful to Helen Schair for her resourcefulness in identifying Sylvia Shaw Judson as the sculptor of the Insull monument.

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GRACELAND CEMETERY

LORADO ZADOC TAFT¹⁰⁰*Designer of the Dexter Graves Monument "Eternal Silence" (1909)
and Victor Lawson Monument "The Crusader" (1931)*

As one of the chief artistic exponents of the Chicago School of Architecture, Lorado Z. Taft (1860-1936) is one of Chicago's most important sculptors. When Taft received the commission for the Victor Lawson Monument, he was the Midwest's leading sculptor. Taft influenced nineteenth and twentieth-century American sculpture through World's Fair exhibitions and numerous commissions. At the age of 16, one of his works was accepted for the 1876 Philadelphia Centennial Exposition. Superintendent of the Sculptural Program for the 1893 World's Columbian Exposition in Chicago, he won the "Designers" medal. At the 1904 Louisiana Purchase Exposition in St. Louis, he won the gold medal.

One of the most respected writers on the arts of his generation, Taft gained international recognition as an authority on nineteenth-century sculpture with the publication of *The History of American Sculpture* in 1903, the first of its kind. Elected to the American Academy of Arts & Letters (1911), National Academy of Design (1911), and the National Sculpture Society, Taft is nationally and internationally recognized as an author, educator and sculptor. Taft was appointed as Director of the American Federation of Art (1914-1917), a member of the Illinois State Art Commission (1917-1929) and National Commission of Fine Arts, Washington D.C. (1925-1928).

In addition to his World's Fair commissions, Taft received some of the most significant commissions of the City Beautiful Movement. In 1907, he received the first commission awarded by the Ferguson Fund for *The Fountain of the Great Lakes* (1907), at the Art Institute of Chicago. The fund was developed to finance Chicago's public sculpture. Taft designed the famed *Columbus Fountain* (1913) outside Burnham's Union Station in Washington D.C. In 1913, he was awarded a second Ferguson Fund commission, *The Fountain of Time*, prominently sited on Chicago's Midway Plaisance. He later completed the *Black Hawk* monument, sited on a dramatic hillside near Oregon, Illinois. In the 1920's as Chairman of the Arts Extension Committee of the Better Community Movement at the University of Illinois, he selected the 100 "Beauty Spots of Illinois" with O.C. Simonds.

¹⁰⁰ Garvey, Timothy J. *Public Sculptor: Lorado Taft and the Beautification of Chicago*. Urbana, 1988. Bach and Gray. *A Guide to Chicago's Public Sculpture*. Chicago, 1983. p. 353.

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GRACELAND CEMETERY

Taft grew up in Elmwood and Champaign, Illinois. He was educated at the University of Illinois, Champaign and studied at the Ecole des Beaux Arts in Paris from 1880-1883 under Dumont, Bonnaissiez and Jules Thomas. In 1885, after four years of study in Paris, Taft settled in Chicago.

From 1886 to 1892, Taft made models for the Western White Bronze Company.¹⁰⁰ Concurrently, he was an instructor at the School of the Art Institute, from 1886 to 1906. Taft continued to lecture there, at the University of Chicago and the University of Illinois. Lorado Taft's Midway Studios at the University of Chicago are listed as Chicago and National Historic Landmarks. In addition, two of his public monuments, *The Fountain of Time* and *George Washington, Robert Morris and Haym Solomon Memorial* are designated Chicago landmarks. Graceland Cemetery showcases some of his finest pieces.

THE MONUMENT MAKERS
(CRAFTSMEN, FOUNDRIES, MONUMENT COMPANIES & STONE CARVERS)JAMES GOODWIN BATTERSON
Manufacturer of the Hunt Obelisk (circa 1870)

James Goodwin Batterson was the founder of the Traveler's Insurance Company. Following a trip to England, where he investigated accident insurance, Batterson fashioned his own version of the business, which he established in 1864. A man of many talents, Batterson was also one of the country's leading builders and authorities on stone. Batterson designed monuments and supplied the stone, as well as the engineering expertise, to some of the country's leading buildings: the nation's Capitol and Library of Congress in Washington, D.C.; the old Waldorf-Astoria Hotel (on the site of today's Empire State Building); City Hall in Providence, Rhode Island; Vanderbilt mansions in New York and Newport, Rhode Island; and the state capitols in New York and Connecticut.

But even closer to the point of the Hunt obelisk, Batterson had traveled to Egypt to study the engineering principles and stonecutting practices the ancient Egyptians used in their pyramids and obelisks. As a result of his travels and studies, he was recognized by scholars and specialists in the field as an authority on Egyptian structures and building techniques. Further afield, Batterson was

¹⁰⁰ Grissom, Carol A. *The Conservation of Outdoor Zinc Sculpture*. From Scott, David A., Jerry Podany and Brian B. Conzidine. (Ed.) *Ancient & Historic Metals, Conservation and Scientific Research*. Singapore: The Getty Conservation Institute, 1994, p. 296.

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GRACELAND CEMETERY

among the first to recognize the importance of Lincoln's prose in the Gettysburg Address, which he published in 1865 as a literary masterpiece, long before it was considered one.

JULES BERCHEM / AMERICAN ART BRONZE FOUNDRY

Crafted the Dexter Graves "Eternal Silence" (1909), Lucius Fisher (1916), Josephine Rubens (1912), Emil William Wagner (1925) & Mosser Monuments

With only one exception, all of the signed statuary bronze works in Graceland are signed American Art Bronze Foundry (and/or) J. Berchem, Chicago, the founder and president of the company.²⁰² Jules Berchem was born in Paris, France in 1856, where he was recognized as a master in the profession of art moulding. First emigrating to New York in 1885, he moved to Chicago in 1886 to start his own bronze-casting company. Fully established by the 1893 World's Columbian Exposition, he received the important commission of "Justice," cast in silver for the state of Montana.²⁰³ He later cast the world famous bronze lions, which guard the entrance to the Art Institute of Chicago.²⁰⁴ The American Art Bronze Foundry was commissioned to cast numerous other significant bronze sculptures throughout the region, including the St. Louis equestrian statue, St. Louis, Missouri; Soldiers & Sailors Monument, Indianapolis, Indiana and the naval monument at Vicksburg, Mississippi. Berchem was connected to many Midwestern sculptors through his friend and associate, Lorado Taft.

Special Thanks to the following people: Joan Pomaranc with the American Institute of Architects, Carol Dotey at Morton Arboretum, Carol Dotey, Sidney Eslinger, Bob Thall, Ted Wolff, Meredith Tanssig, Ted Wolff, Julia Sniderman, Ted McNally, Frank Blair, Rob Isham, Jackie Shomer with Pleasant Home, Kathleen Cummings,

²⁰² The Field Monument, "Memory," is the only signed statuary bronze work at Graceland cast by another firm, the New York bronze foundry of John Williams, Inc.

²⁰³ *Manufacturing and Wholesale Industries of Chicago*. pp. 198, 199.

²⁰⁴ These bronze lions were commissioned and donated by Mrs. Henry Field, Bryan Lathrop's sister. Bryan Lathrop served as the agent for the donation of the lions to the Art Institute of Chicago.

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GRACELAND CEMETERY

Verbal Boundary Description:

North: Montrose Avenue (4400 North)
South: Irving Park Road (4000 North)
East: Challenger Park (1100 West)
West: Clark Street

Boundary Justification

The boundary encompasses the property historically associated with Graceland Cemetery



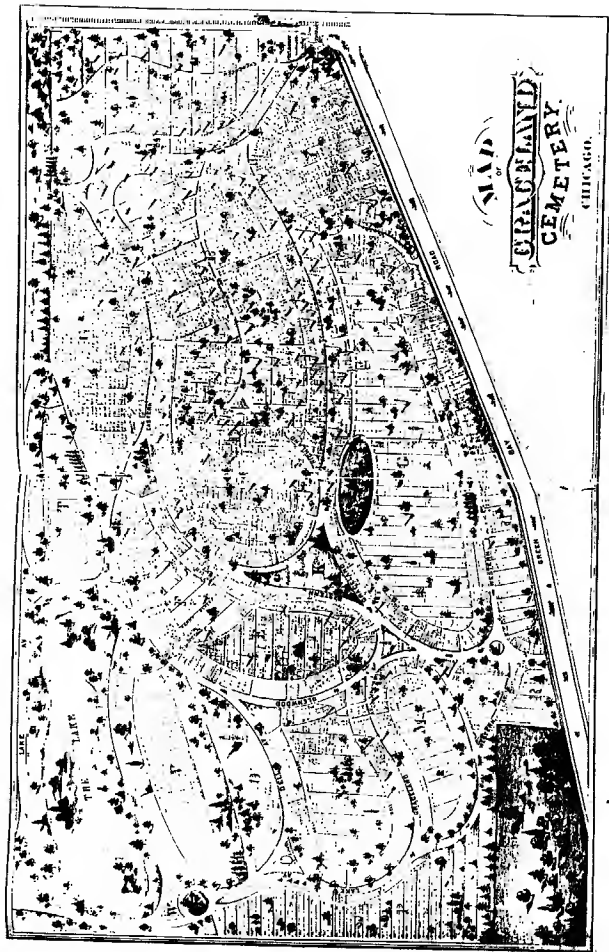
The chapel (1886-1888) by Holabird & Roche is the first building erected at Graceland in the Richardsonian Romanesque Style, erected the same year as H.H. Richardson's Glessner House. Reflecting a shift in the cemetery's built environment, all of Holabird & Roche's succeeding buildings at Graceland were designed in the same style. This building received international recognition, notably in German publications. The building was wedded with the landscape, with the rear of the building built into the hillside and heavy plantings on all the elevations.

Source: Blaser, Werner (ed.) *Chicago Architecture: Holabird & Root: 1880-1902*. Birkhäuser Verlag, Basel, Boston, Berlin, 1992.



The construction of the cemetery's Administration Building (1886) and Wing Room (1886) by Holabird & Roche were part of the cemetery's comprehensive main entrance renovation. The new buildings blended into the landscape, in contrast to the cemetery's original Neo-Gothic Revival entrance gate. Construction of the buildings was funded both by the Graceland Cemetery Company and the Trustees of the Graceland Cemetery Improvement Fund.

Source: "The New Buildings," Graceland Cemetery Brochure, March, 1897.



Charles Rascher's 1878 bird's-eye view of Graceland Cemetery, the year William Le Baron Jenney and O.C. Simmonds were hired.



LAND ACQUISITION MAP

1861

1864

1878

Source: Eifler & Associates, Architects and Wolf Associates, Landscape Architects.
Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery, Chicago, Ill., Graceland Cemetery, 1988.



LAND PLANNERS

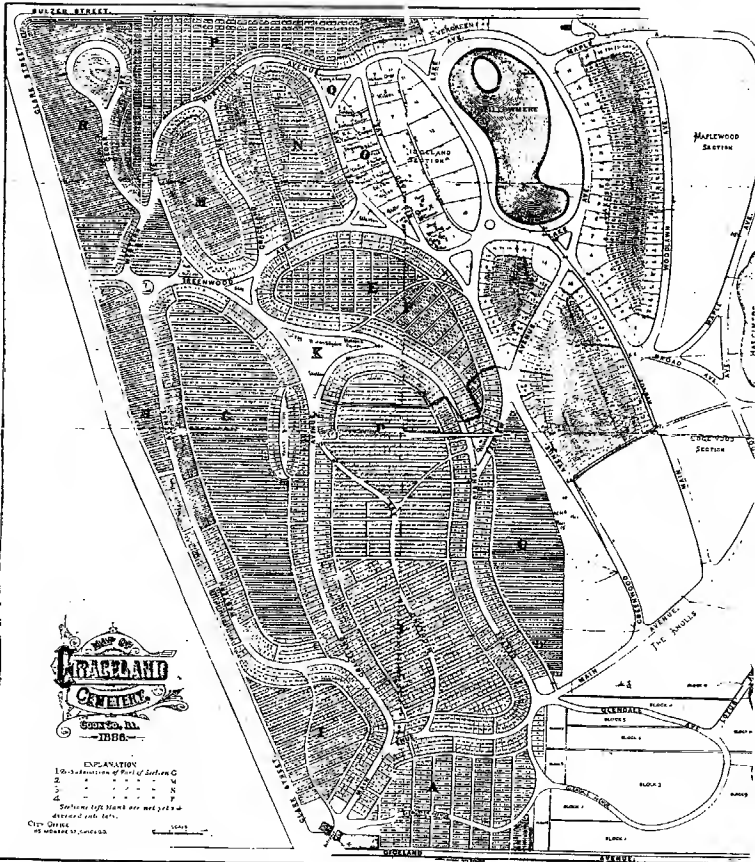
1861: Swain Nelson, William Saunders

1870: H. W. S. Cleveland

1878: John Cole

1878: W. LeBaron Jenney / O.C. Simonds

Source: Eifler & Associates, Architects and Wolf Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992.

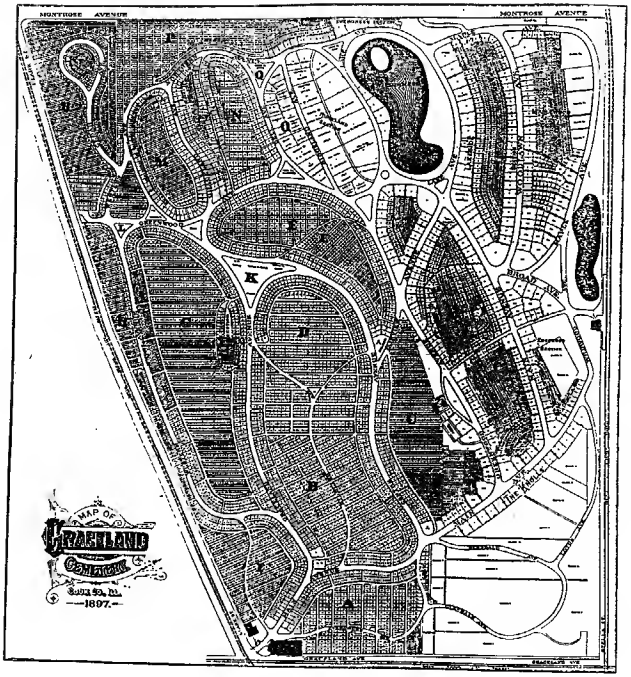


EXPLANATION
 1. Subdivision of Part of Section C
 2. " " " " " " " " M
 3. " " " " " " " " N
 4. " " " " " " " " F

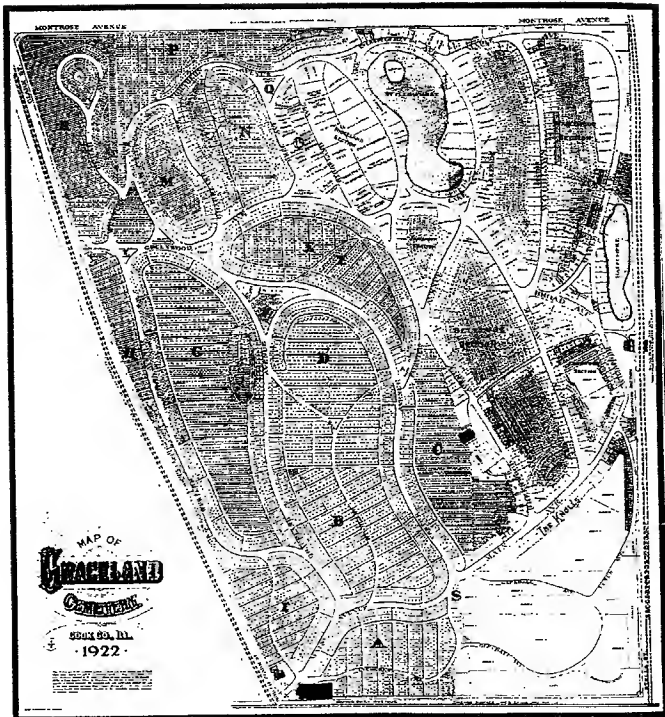
Sections left blank are not yet subdivided into lots.

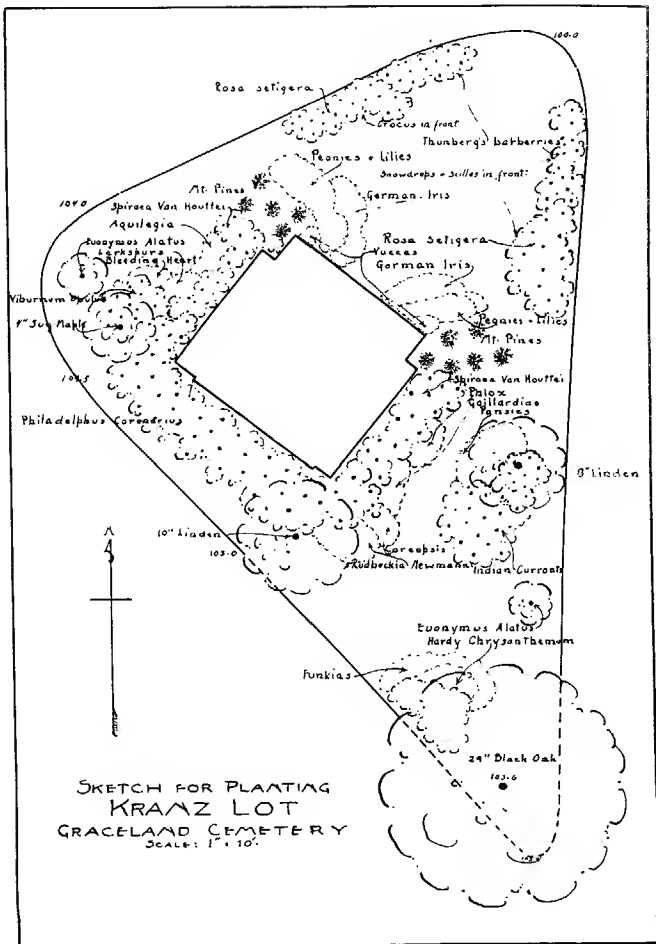
CITY ENGINEER,
 45 W. WABASH ST., CHICAGO.

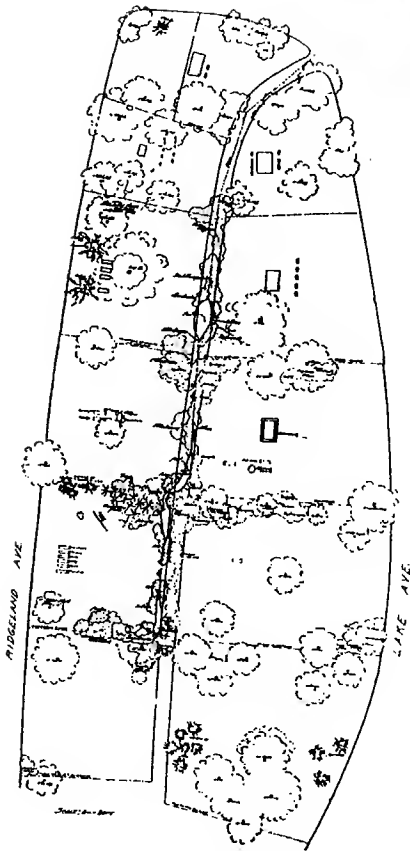
SCALE
 1" = 100'



MAP OF
GREENLAND
CHICAGO
COPYED BY CHAS. H. ...
—1897.—





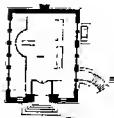


Ridgeland Section of Graceland Cemetery - O. C. Simonds planting scheme. This is the Simonds only known documented planting scheme of an entire section of the cemetery. However, numerous maps of the whole cemetery exist, documenting plot locations (but not planting schemes). Several plans exist documenting individual plots. Much of his work was surveyed in the field and created on site for individual plots.

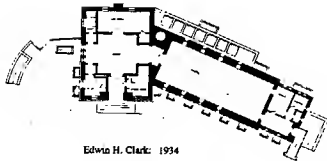
Credit: Graceland Book Draft #3. Eisler & Associates Architects, 1998



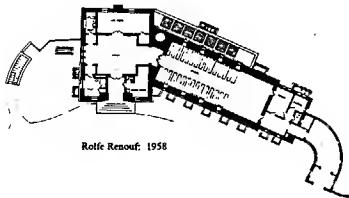
Holaburd & Roche: 1886-88



Holaburd & Roche: 1896



Edwin H. Clark: 1934



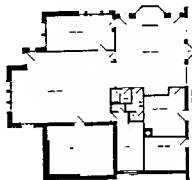
Rolfe Renouf: 1958

CHAPEL

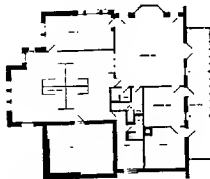
Source: Eifler & Associates, Architects and Wolff Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992.



Holabird & Roche: 1896



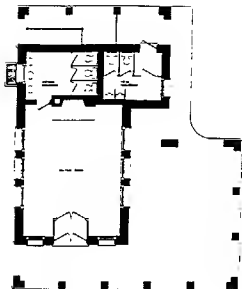
Eiseman/Johnson: 1949-50



Fredrick Phillips & Associates: 1986

ADMINISTRATION BUILDING

Source: Eifler & Associates, Architects and Wolff Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992.



Holabird & Roche: 1896

WAITING ROOM

Source: Eifler & Associates, Architects and Wolff Associates, Landscape Architects. *Historical Report on the Grounds, Landscape, Monuments and Buildings of Graceland Cemetery*. Chicago, IL: Graceland Cemetery, 1992.



**Illinois Historic
Preservation Agency**

1 Old State Capitol Plaza • Springfield, Illinois 62701-1507 • (217) 782-4836 • TTY (217) 524-7128

M E M O R A N D U M

TO: Richard Daley, Mayor of the City of Chicago
James Peters, Landmarks Division, Department of
Planning and Development

FROM: Ann V. Swallow, Survey & National Register Coordinator *AVS*

DATE: June 30, 2000

SUBJECT: Preliminary of Graceland Cemetery, 4001 N. Clark
Street, Chicago

Graceland Cemetery, 4001 N. Clark Street in Chicago meets Criterion C for listing in the National Register of Historic Places for its national significance in landscape architecture, architecture and art. The cemetery is an excellent example of the Rural Cemetery Movement and American Landscape Lawn Plan landscape design with associations with William Saunders, Horace W. S. Cleveland, William LeBaron Jenney, and O.C. Simonds. All these individuals have made important contributions to the history of American design, and Graceland Cemetery represents an important continuum of late 19th and early 20th century landscape design.

Additionally, the collection of important buildings, monuments, mausoleums, and gravemarkers at the cemetery are an exceptional group representing the full range of late 19th and first half of the 20th century funerary art, thus meeting Criterion C for art and architecture. They are nationally significant in that they are indicative of the early development and zenith of Chicago design, with important works by Louis Sullivan, Lorado Taft, D.H. Burnham and Company, Tallmadge and Watson, and Holabird & Roche.

Graceland Cemetery also meets Criterion Consideration D due to its artistic, architectural, and landscape design significance.



City of Chicago
Richard M. Daley, Mayor

Department of Planning
and Development

Christopher R. Hill
Commissioner

Suite 1600
33 North LaSalle Street
Chicago, Illinois 60602
(312) 744-3200 (Voice)
(312) 744-9140 (FAX)
(312) 744-2958 (TTY)
<http://www.ci.chi.il.us>

RECEIVED

AUG 18 2000

Preservation Services

August 7, 2000

Ann Swallow
National Register Coordinator
Illinois Historic Preservation Agency
1 Old State Capitol
Springfield, IL 62701-1507

RE: Graceland Cemetery, 4001 N. Clark St.

Dear Ms. Swallow:

This is in response to your letter of June 30, 2000, to Mayor Richard Daley. The Mayor has asked that I respond on his behalf.

At its regular meeting on August 2, 2000, the Commission on Chicago Landmarks voted unanimously to endorse the nomination of Graceland Cemetery to the National Register of Historic Places.

The nomination was reviewed and recommended to the full commission by the Commission's Program Committee, which found that Graceland Cemetery meets Criterion C for listing on the National Register due to its significance in landscape architecture, architecture, and art. It also meets Criterion Consideration D for cemeteries.

Founded in 1860, Graceland Cemetery is one of Chicago's oldest and most important cemeteries. Its grounds, landscaped with curved roadways and informal clusters of trees and other landscaping, is a nationally significant example of Picturesque landscape design and the Rural Cemetery Movement, important in the history of 19th-century America. It contains a distinguished grouping of buildings, mausoleums and funerary monuments, many designed by important architects and artists, including Louis Sullivan, D. H. Burnham & Co., Holabird & Roche, McKim, Mead & White, Henry Bacon, John Russell Pope, Daniel Chester French, and Lorado Taft.

Please contact Terry Tatum at 312-744-3200 if you have any questions.

Sincerely,

James Peters
Deputy Commissioner

Ref. No. 172776

cc: Ellen O'Connor
Claire Manaois, Mayor's Office of Correspondence
Ald. Helen Schiller





United States Department of the Interior

NATIONAL PARK SERVICE
1849 C Street, N.W.
Washington, D.C. 20240

RECEIVED
FEB 20 2001
Preservation Services

IN REPLY REFER TO:

The Director of the National Park Service is pleased to send you the following announcements and actions on properties for the National Register of Historic Places. For further information contact Edson Beall via voice (202) 343-1572, fax (202) 343-1836, regular or e-mail: Edwoo_Beall@nps.gov

Visit our award winning web site: www.cr.nps.gov/nr

FEB 2 2001

WEEKLY LIST OF ACTIONS TAKEN ON PROPERTIES: 1/22/01 THROUGH 1/26/01

KEY: State, County, Property Name, Address/Boundary, City, Vicinity, Reference Number, NHL, Action, Date, Multiple Name

- ARIZONA, PIMA COUNTY, Todd, Charles S., House, 11511 E. Speedway Blvd., Tucson, 00001673, LISTED, 1/26/01
 ARKANSAS, PUTASKI COUNTY, Post Branch Post Office, 32106 Kanin Rd., Berndale, 01000003, LISTED, 1/26/01
 CONNECTICUT, FAIRFIELD COUNTY, Sloan-Raymond-Pitch House, 249 Danbury Rd., Milton, 82004344, PROPOSED MOVE APPROVED, 12/17/00
 CONNECTICUT, HARTFORD COUNTY, South End Historic District, Roughly bounded East Rd., Willis St., George St., and South St., Bristol, 0101625, LISTED, 1/19/01
 FLORIDA, LEON COUNTY, Tookas House, 412 West Virginia Ave., Tallahassee, 01000004, LISTED, 1/26/01
 FLORIDA, PALM BEACH COUNTY, Pine Ridge Hospital, 1401 Division Ave., West Palm Beach, 00001675, LISTED, 1/26/01
 ILLINOIS, SALINE COUNTY, Saline County Poor Farm, 1400 Fassel Rd., Harrisburg, 00001048, LISTED, 1/22/01
 ILLINOIS, SHELBY COUNTY, Clarksburg Schoolhouse, Clarksburg Rd. 1 mi. E of Cty Rd. 800 W/2025 E. Clarksburg, 00000952, LISTED, 1/25/01
 IOWA, CASS COUNTY, Nishnabotna Ferry House, W. Minnesota St., Lewis, 00001676, LISTED, 1/26/01
 IOWA, JOHNSON COUNTY, Ashon, Ned, House, 828 Park Rd., Iowa City, 00001677, LISTED, 1/26/01
 IOWA, MITCHELL COUNTY, Deering, Nathaniel Cobb and Augusta Bailey, House, 903 State St., Osage, 00001678, LISTED, 1/26/01
 IOWA, PLYMOUTH COUNTY, Heaven Farmstead Historic District, 15991 IA 60, LeMars vicinity, 00001680, LISTED, 1/26/01
 IOWA, WINNEBAGO COUNTY, Knapp, William Hill, 107 Court St., Decatur, 00001681, LISTED, 1/26/01
 LOUISIANA, ST. MARK PARISH, Albany Plantation House, 1842 LA 182 E., Jeanerette vicinity, 01000007, LISTED, 1/26/01
 LOUISIANA, ST. TAMMANY PARISH, Couplin, Francois, House, 58148 Gwin rd., Slidell, 01000008, LISTED, 1/26/01 (Louisiana's French Creole Architecture MPS)
 MAINE, SAGadahoc COUNTY, Cathance Water Tower, Cathance Rd. jct. with Beechwood Dr., Topsham vicinity, 00001637, LISTED, 1/22/01
 MAINE, YORK COUNTY, Libby's Colonial Tea Room, Jct. of US 1 and Marrisacket Rd., Wells vicinity, 99000769, LISTED, 1/19/01
 MASSACHUSETTS, HAMPSHIRE COUNTY, Lockville's Historic District, College Hwy., Southampton, 00001687, LISTED, 1/24/01
 MASSACHUSETTS, PLYMOUTH COUNTY, Field, D.W., Park, Bet. Pond St. and Pleasant St., Brockton, 00001341, ADDITIONAL DOCUMENTATION APPROVED, 1/24/01
 MISSISSIPPI, COPIAH COUNTY, Maulsburn Historic District, Roughly bounded by S. Extension, Georgetown, Gallatin, and Monticello Sts., Maulsburn, 98001336, ADDITIONAL DOCUMENTATION APPROVED, 1/24/01 (Copiah County MPS)
 MISSISSIPPI, LAMBERTLAW COUNTY, Union Station Historic District, Roughly bounded by 18th and 19th Aves., 5th St., and Gulf Mobile & Ohio RR, Meridian, 79003731, ADDITIONAL DOCUMENTATION APPROVED, 12/07/00 (Meridian NRA)
 MISSOURI, COLE COUNTY, Portt, Dr. Joseph P. and Effie, House, 631 W. Main St., Jefferson City, 01000009, LISTED, 1/26/01
 MISSOURI, HOWELL COUNTY, Ridgely Arcade Buildings, 28 Court Sq. and 2 Kildgde Arcade, West Plains, 01000011, LISTED, 1/26/01
 MISSOURI, HOWELL COUNTY, Smith, M.J. and Ed, Building, 109-113 Washington Ave., West Plains, 01000012, LISTED, 1/26/01
 MISSOURI, JACKSON COUNTY, Kansas City Terminal Railway Company Roundhouses Historic District, Jct. of 27th St. and Southwest Blvd., Kansas City, 00001682, LISTED, 1/26/01
 MISSOURI, JACKSON COUNTY, Townley Metal & Hardware Company Building, 200-210 Walnut St., Kansas City, 94000286, ADDITIONAL DOCUMENTATION APPROVED, 1/24/01
 MISSOURI, JACKSON COUNTY, Tremanhauser, Norman, House, 3603 W. Roanoke Dr., Kansas City, 01000014, LISTED, 1/26/01
 NEW YORK, CATTARAUGUS COUNTY, St. Stephen's Episcopal Church Complex, 109 S. Sarry St., Orleans, 00001684, LISTED, 1/26/01
 NEW YORK, HERKIMER COUNTY, Route 29 Stone Arch Bridge, NY 29, Middleville vicinity, 00001685, LISTED, 1/26/01
 NEW YORK, MADISON COUNTY, Coolidge Stores Building, US 20, Bouckville, 00001686, LISTED, 1/25/01 (Cobblestone Architecture of New York State MPS)
 NEW YORK, NIAGARA COUNTY, Niagara Falls City Hall, 745 Main St., Niagara Falls, 00001688, LISTED, 1/26/01
 NEW YORK, ONONDAGA COUNTY, Edwards, O.M., Building, 501 Plum St., Syracuse, 00001689, LISTED, 1/26/01
 NEW YORK, SCHUYLER COUNTY, Logan Methodist Church, Jct. of Cty. Rts. 4 and 2, Logan, 00001690, LISTED, 1/26/01
 NEW YORK, SULLIVAN COUNTY, Rivoli Theater, Jct. of NY 42 and Laurel Ave., South Fallsburg, 00001691, LISTED, 1/26/01
 NORTH CAROLINA, JOHNSTON COUNTY, Watson-Sanders House, 2810 Brogden Rd., Smithfield vicinity, 01000015, LISTED, 1/26/01
 NORTH CAROLINA, ORANGE COUNTY, Hogson, Thomas and Mary, House, 8118 Hillsborough Rd., Carboro vicinity, 01000016, LISTED, 1/26/01
 NORTH DAKOTA, DICKEN COUNTY, Ellendale Opera House Block, 105-111 Main St., Ellendale, 92000354, ADDITIONAL DOCUMENTATION APPROVED, 1/05/01

ILLINOIS HISTORIC SITES SURVEY INVENTORY

205573

1. Name of Site:

Common Graceland Cemetery. ✓Historic

2. Location:

Street and Number

Clark & Irving Pk.

City or Town

Chicago

County

Cook

TownshipSectionZip CodeRange1/2 Section

3. Classification:

Category (check one)

District Building
 Site Structures

Integrity (check one)

Altered Unaltered
 Moved Original Site

4. Ownership:

Private
 Public

Status (check one)

Occupied
 Unoccupied
 Preservation work in progress

Access to Public

Yes Restricted Unrestricted No

Present Use (check one or more)

Agricultural Industrial Religious
 Commercial Military Scientific
 Educational Museum Transportation
 Entertainment Park Other (specify)
 Government Private Residence Cemetery

5. Ownership of Property:

Owner's NamePhone NumberStreet and NumberCity or TownStateCountyZip Code

6. Description: large cemetery

Excellent Good Fair Deteriorated Ruins Unexposed

Is there a program of preservation underway? Yes No

CEMETERIES

7. Historical Themes: (check one or more of the following)

- | | | |
|---|--------------------------|---------|
| <input type="checkbox"/> Archeological Site | (Pre-Columbian) | |
| <input type="checkbox"/> Archeological Site | (Post-Columbian to 1673) | |
| <input type="checkbox"/> French Influence | (1673-1780) | |
| <input type="checkbox"/> Illinois Frontier | (1780-1818) | |
| <input checked="" type="checkbox"/> Illinois Early | (1818-1850) | |
| <input checked="" type="checkbox"/> Illinois Middle | (1850-1900) | |
| <input checked="" type="checkbox"/> Illinois Late | (1900-present) | |
| <input checked="" type="checkbox"/> Famous People | (give names & dates) | various |

8. Specific Date: est. 1860

Areas of significance (check one or more of the following)

- | | |
|--|---|
| <input type="checkbox"/> Aboriginal (historic) | <input type="checkbox"/> Literature |
| <input type="checkbox"/> Aboriginal (pre-historic) | <input type="checkbox"/> Military |
| <input type="checkbox"/> Agriculture | <input type="checkbox"/> Music |
| <input type="checkbox"/> Architecture | <input checked="" type="checkbox"/> Political |
| <input type="checkbox"/> Art | <input type="checkbox"/> Religion/Philosophy |
| <input checked="" type="checkbox"/> Commerce | <input type="checkbox"/> Science |
| <input type="checkbox"/> Communication | <input checked="" type="checkbox"/> Sculpture |
| <input type="checkbox"/> Conservation | <input type="checkbox"/> Social/Humanitarian |
| <input type="checkbox"/> Education | <input type="checkbox"/> Theater |
| <input type="checkbox"/> Engineering | <input checked="" type="checkbox"/> Transportation |
| <input checked="" type="checkbox"/> Industry | <input type="checkbox"/> Urban Planning |
| <input type="checkbox"/> Invention | <input checked="" type="checkbox"/> Other (specify) |
| <input type="checkbox"/> Landscape Architecture | etc. |

Brief statement of significance: (include all names and dates)

Use additional sheets if necessary. Cemetery containing graves of Chicago elite.

Many interesting and pretentious gravestones, monuments, and mausoleums.

9. Form prepared by:

Name and Title: _____ Date: 6/23/75

Organization: _____ Phone: _____

Street and Number: _____

City or Town: _____ County: _____ Zip Code: _____

During the course of the Survey we often find it necessary to search for a particular site. When filling out the Survey form, please list according to the following example, published references to the site for which forms are being completed. If a bibliography can be compiled, it will greatly deduct from the Survey's task.

Bibliography

Robertson, Robert, Of Whales and Men. New York, Alfred K. Knopf, Inc., 1954.



